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Volume 5, No. 9
December 1990
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Dear Readers

Here we are at the end of another year and the beginning of another Christmas season – time again for me to pass on the good wishes of all here at MKM and our team of contributors. We wish you health, happiness and a wealth of pleasure from your knitting.

Share your pleasure with your family and friends by making some of our Christmas cards and decorations. The delightful wall hanging (page 48) will brighten a room or hallway for many a festive season I am sure and the charming tree decorations could be handy as extra little gifts for visiting children.

Among the patterns of the month are glamorous tops for party-going and entertaining, and warmly colourful sweaters for the walks we'll need to take after all that festive fare. For lazy moments there's lots to read and, of course, our competition to exercise your minds. There are three chances this time to win an 8-way tension mast from B.S.K., so set the family on it.

Here's hoping your MKM will add to your enjoyment of the season. Happy Christmas!

Anne

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NEWS LINE

Edited by **SUE WATSON**

DUO DEMO

John White of AllSew-Knit tells us that Irene Krieger, author, teacher, demonstrator and general all round expert on Pfaff and Passap machines, will be joining them for three days to meet anyone interested in these machines.

She will be using the whole range of machines and accessories and everyone is welcome to go along. Irene will be at the Yardley branch (1558 Coventry Road) on Thursday, November 29th, and at the Rowley Regis branch (9 Halesowen Street) on Friday, November 30th and Saturday, December 1st. Please call either shop for further details. The numbers are: Yardley, 021 708 2809/2380 and Rowley Regis, 021 559 3272 or 021 561 5270.

MACHINE KNTTING CLASSES

Wirral L.E.A. is again running machine knitting classes and courses from beginners to advanced levels including ribber work. Chris Harrison is the lady to contact and you can ring her on 051 677 4889.

ABBREVIATIONS

alt = alternate(l)y
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARN WINDERS

P D B Engineering Ltd of Northampton, have added two new electric yarn winders to their range. There is a choice of size to cater for every requirement – the Intermediate Winder which will wind up to 300 grams of yarn, or the King-size Winder which can take up to 500 grams, dependent upon the type and thickness of yarn. Both Winders feature an integral tension gauge and will retail at £79.95 and £99.95 respectively. The Standard Winder is still available at £42.95.

These time saving electric winders are available at your local stockist, but if in difficulty you can obtain them by mail order from P D B Engineering Ltd., 51/53 Robert Street, Northampton Telephone 0604 35937 to place your order.

Also available from PDB is a knitting pattern marker. With the magazine in the pattern holder, the marker is clipped to the appropriate page so that the row to be knitted is 'underlined' and easy to pick out. We can envisage this little gadget being most useful when working from intarsia charts. The Knitting Pattern Marker costs £2.95 plus 45p postage and packing from the address above.

YARN BOND

Many knitters regretted the demise of Knitmaster's Yarn Bond, which was used to "seal" long floats on the back of knitting.

We have found another similar product which works equally well. It is called "Supermend" and is used in the same way as its predecessor. The granules are sprinkled on the back of the knitting, then a piece of kitchen foil is placed over the work. Finally the foil is ironed with a dry iron – no steam is used.

We found that the holes in the cotton were rather large, so that too much powder was applied in the first instance. But with care the powder can be applied sparsely. The work should not be pressed, particularly when working with man-made fibres, just enough heat is required to melt the granules and seal the work.

Our garment survived a couple of hand washes without any apparent change in the bonding.

Supermend can be obtained from J Page, 41 Knights Hill, West Norwood, London SE27 0HS. The cost is £3.99, which includes postage and packing.

CASH HELPLINE – RUNAWAY KIDS

Every year, an increasing number of young people leave home to escape family problems and soon find themselves in serious financial difficulties with no-one to turn to. For many, it becomes impossible to contact parents who could help, because they do not want their whereabouts known.

However, an innovative money transfer service has been set up this year by Western Union, which enables parents to send much needed cash without infringing on their child's freedom. It works in a very simple way – the sender (parent) deposits the required amount, plus a transfer fee with any Western Union Money Transfer agent and within 15 minutes, the money can be collected by the recipient from any agent within the UK.

The system is highly confidential so the sender will not know from which outlet the money was collected. To find out more about this service, contact Western Union Consumer Services Ltd. Telephone: 071 251 1577.

ALL SEWN UP

Jacqueline Wilkes realised that she could utilise her sewing and dressmaking talents to start up her own business making bridal gowns and wedding outfits – offering this specialist service to customers in the South West from Quarry Farm, Kerley, Nr Chacewater, Cornwall. Jacqueline set up her Bridal Services company with help from the Government's Enterprise Allowance Scheme (EAS) and has already set a trend with her original Victorian style bridal wear and accessories.

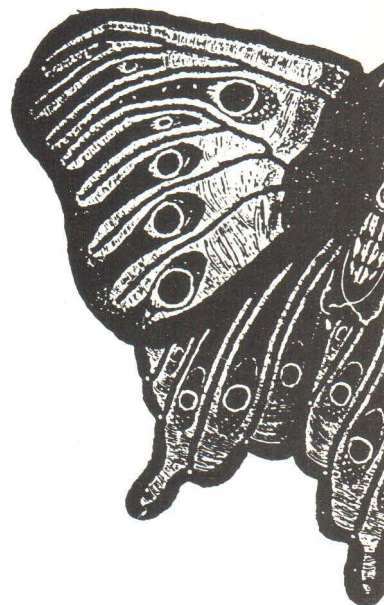
She keeps prices competitive to encourage new clients, and offers a wide choice of fabrics and styles to cater for an entire bridal party, including bridesmaids, page-boys, mum and mother-in-law. Jacqueline also stocks a good range of accessories including veils and posies so that outfits can be easily co-ordinated under one roof. Most of all, Jacqueline offers personal attention, which is a major consideration when planning the "big event".

So, if you are planning a wedding and live within reach why not contact Jacqueline and discuss your requirements – her 'phone number is 0872 560650. The Enterprise Allowance Scheme pays £40 per week for up to 52 weeks. Applicants must have access to at least £1000 to invest in their business, or be able to raise this amount by loan or overdraft. It is not necessary to produce this at the application stage. To be eligible, the applicant will need to have been

unemployed for at least eight weeks and be in receipt of either unemployment benefit or income supplement. Further information can be obtained from local Training and Enterprise Councils (TEC).

SPONSORED WORKSHOPS

The Knitting and Crochet Guild are sponsoring Susanna Lewis, a talented lady from New York, USA, to come over to the UK next Spring to do a lecture and workshop tour for machine knitters. Susanna discovered machine knitting in the early seventies and realised that she had found the ideal technique for producing the fabrics that she wanted for her tapestries – an interest within which she had already explored and utilised many other forms and techniques.



Susanna teaches classes in intermediate and advanced level machine knitting at Parsons School of Design in New York and has travelled extensively in the US, as well as Canada, Great Britain and Australia, lecturing and conducting workshops.

Her tour is planned for the end of April/early May of 1991 and workshops, usually lasting three days each, will cater for Passap Duomatic and Electronic machines, and Brother punchcard and electronic machines. Owners of Singer and Knitmaster machines can be accommodated in some workshop subjects.

Susanna will also offer a series of slide lectures on nearly a dozen different topics, varying from fabrics and decoration to fine art, including her own textile philosophy. Her tour will appeal in particular to groups such as knitting clubs and anyone who is interested in finding out further details on hosting a lecture/workshop should contact Mavis Walker on 0276 71124.

KNTT-IN HOLIDAY BREAKS

If you enjoy seaside scenery and fresh air, what better place to take a break than Paignton, South Devon? Furthermore, you can indulge in your favourite hobby at the same time! Christine Morey organises a Knitting Machine School in Paignton, and is now offering all her facilities to clubs, friends or groups of up to six or seven for their own arranged KNIT-IN HOLIDAY BREAKS. Use of the self catering accommodation plus a well equipped workroom containing most makes of machines and accessories is available all year round and will cost £300 inclusive Monday to Friday or £150 inclusive Friday to Sunday.

The school is situated just across the road from Paignton Harbour and the beach – great for short walks during your stay. Cooking facilities, including a microwave, are available in the accommodation but Christine assures us that there are plenty of

College of Art and Design, Carlisle and she continues to accept commissions as a knitwear designer, exhibiting her work regularly throughout the UK.

Her book, **PATTERN ON THE KNITTING MACHINE**, is aimed at competent knitters who have already mastered the basic techniques and who understand the functions that their machines can perform. Ruth explores pattern, colour and yarn, concentrating on variations of simple knit structures, with explanations of technique and plenty of examples to inspire the knitter to experiment in search of original and creative ideas.

This hardback is published by Batsford and is priced at £14.95. It is available from book shops or direct from Batsford Books, 4 Baker's Mews, London W1M 1DD. Please enclose a cheque, P.O. or International Money Order to cover the price of the book PLUS a surcharge towards the cost of delivery of an extra £2.50.

CARTOONS FOR CHRISTMAS

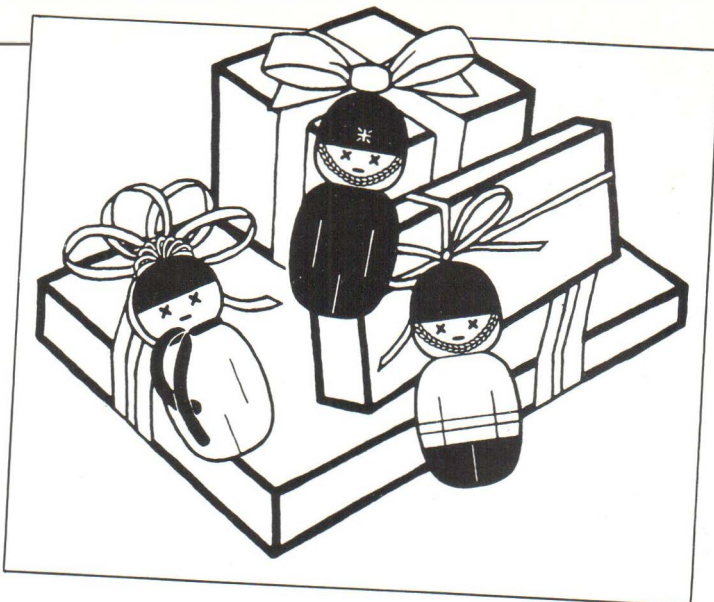
Virgin Vision's latest set of videos are great for Christmas, both as presents or to have handy to keep the children entertained when you can't face yet another board game. Familiar and well-loved characters in favourite seasonal stories appear together in this series of four tapes. Each runs nearly one hour, and the tapes are good value at £6.99. There are two or three stories on each of the titles which are: Rudolph the Red Nosed Reindeer, Santa's Surprise, Jingle Bell Foolin', and Pups' Christmas.

The children will love them, not only at Christmas – they would be just the thing to cheer up the sufferers from bad colds or chicken pox! Look for these and other Virgin Vision videos for children at your local video shop.

CHILDREN'S BOOK

Fashion conscious kids will love the colours and styles in the **BOND Children's Book**. The 18 super designs cater for kids of all ages, from tinies to teens, in the Wendy range of high quality hand-knitting yarns. The patterns are easy to follow and most are suitable for knitters with limited experience, but several of the more complicated designs will appeal to BOND knitters with more experience who enjoy a challenge.

Available from good wool shops, John Lewis and House of Fraser stores, the Children's Book of designs will cost £2.95.

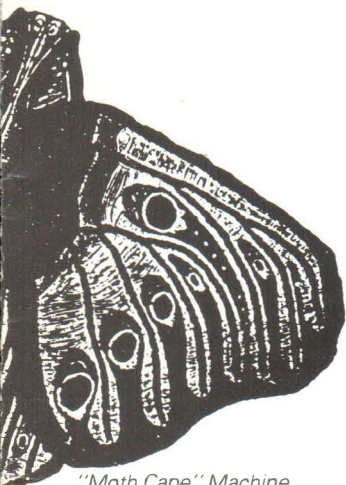


TREE TOYS

If you liked the decorations on our Christmas tree (see page 49), then you will want to know about two little books of patterns designed by Val Love. **Christmas Tree Decorations** has patterns for ten, including animals, figures and a stocking. They are 9 cm, 3 1/2 in tall and can be knitted by hand or machine. The instructions are clear and there are drawings to give you lots of ideas for using the 'toys' in decorative ways. The full colour cover shows them all very clearly for colour details. This is a charming little book costing £4.75 and it has a companion in **Holiday Decorations**, which includes

bats, ghosts and Easter chicks as well as more ideas for Christmas. This book is £6.25 and both are available from Sharon Chambers, 50 St Edmund Road, Weeting, Brandon, Suffolk IP27 0QZ. (Prices include postage and packing and you may pay by cheque or Postal Orders.)

Also by Val Love is a book of five graphs for nursery rhyme pictures and a pattern of a simple sweater to work them on. **Story Book Sweaters** is also available from Sharon Chambers at £5.75. The subjects are – Baa-Baa Black Sheep, The Cow Jumped Over the Moon, Humpty-Dumpty, The Owl and the Pussycat, and The Queen of Hearts.



"Moth Cape" Machine Knit, crochet trims, 1979. Private collection.

nearby cafés and restaurants offering good, reasonably priced food. There are no problems for travel either as all forms of public transport are within easy reach.

If you would like further details of available dates and the accommodation and knitting school facilities, send for a colour brochure from Christine Morey, Thatcher View, 25A Cliff Road, Paignton, S. Devon TQ4 6DH, or telephone Christine on 0803 555759.

PATTERN ON THE KNITTING MACHINE

A background in printed textiles combined with an active interest in knitwear design has encouraged Ruth Lee to share her extensive knowledge and ideas in the format of a working manual for machine knitters. Ruth currently lectures at the Cumbria

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SUNDERLAND - KNITCRAFT	091-565 5007
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LOOKING AHEAD TO A CAREER

Choosing a career may not be as easy as you think, if your sight is not up to scratch. In fact, many people would not even give a second thought to the importance of good vision but certain careers, such as the Forces and the Police, require the eye sight of candidates who apply for such jobs to be of a certain standard. An official eye sight test is required for students who choose to join the Fire Service too.

About 8% of men and 1% of women are colour deficient - again, this would make a candidate totally unsuitable for a career in design, or one such as an electrician where it is imperative to recognise certain colours for safety reasons.

To help make the facts clear, the Eye Care Information Bureau has produced a leaflet entitled "Your Eyes and Your Career" and this will be useful to all teenagers who are at the stage of choosing their future professions. Copies are available from The Eye Care Information Bureau, P.O. Box 294, London SE1 8NE.

Remember that eye examination is still "free" through the NHS for those who are under 16, or 19 if still in full-time education.

SCANDINAVIAN INFLUENCE

Jarol Ltd are among the first in the yarn trade to recognise that fashion in the nineties will reflect the unification of the European Community and that in particular, it will be the Scandinavian countries who find success in British markets. These predictions have led Jarol to produce their new NARVIK range of knitting yarns, the name itself taken from a small Scandinavian town.

Jarol have three qualities in this new range, LULEA, IVALO and FROYA, all of which are top-of-the-range yarns. LULEA is a fully machine washable mix of 40% Kid Mohair, 40% supersoft Nylon and 20% Acrylic, which knits to Aran weight. It is available in just seven shades - a very sophisticated mix of blues, sands and black and white, each shade appropriately named - Offa, Woden, Thor, Odin, Mimir, Loki and Asgard.

IVALO is a fancy yarn made from 78% Mohair, 13% Wool and 9% Nylon. This yarn is a classic and knits to standard mohair patterns or can be mixed as a contrast to the LULEA range. IVALO comes in three shades - Orchid, Silverwood and Rosebud.

FROYA is a 100% Pure New Wool DK yarn which, again, is machine washable and comes in a range of twelve shades including

four randoms with eight complementary mix-and-match plain colours.

All three yarns are available on 50 gram balls and are obtainable from local Jarol stockists, together with supporting leaflet patterns which will appeal to any knitter who wants a simple yet sophisticated look.

POSTAL CLUB FOR BOND OWNERS

Jan Shoesmith has sent us up-to-date information on the Bond Postal Club which has recently been re-organised and re-named as "The Keyplate Club". Members of the original club and, of course, Bond owners everywhere who would like to receive regular information about their machines, will be delighted to know that, for just £3 annual subscription, they can join The Keyplate Club and receive a bi-monthly mini-magazine.

This new style magazine is edited by Jackie Fairfield, the original co-organiser of the club, and Linda Smith - a keen knitter who lives near Jackie, and who has Desk Top Publishing facilities at home. Using A5 format the magazine text is fairly small scale and condensed (you might require a magnifying glass if you have poor eyesight); but there is plenty of informal and friendly information to be found. Each issue contains tips, patterns, items for sale and wanted, members' letters and articles - all to help you get more from your Bond.

In the first issue, which was published in June, there is a helpful article on how to adapt hand knitting patterns to suit the Bond and an interesting account from Linda Smith on how she started her "Party Plan" knitwear business.

The aim of the club is to link Bond owners and to share ideas and information. The magazine's success depends to a large extent upon membership contributions, so if you would like to join or to find out more about The Keyplate Club, why not contact Jackie Fairfield on 0296 662034, Linda Smith on 0525 377059 or Jan Shoesmith (who very kindly sent us the information and who acts as Treasurer and deals with publicity - as well as contributing articles for each issue of the mini-mag!). Jan's phone number is 0276 32420.

ANIMAL MOTIFS FOR DUO KNITTERS

Linda Calverley of Washington, Tyne and Wear has been busy

designing a series of original stitch pattern motifs for Passap/Pfaff owners to knit. Her collection of sixteen animal designs range from two to eight colours in a row and are suitable for both duomatic and electronic models. Linda has included a wide variety of animals – an appealing squirrel, mice, rabbits and cats through to penguins, polar bear and “ChaCha” panda. Each design is accompanied by a short note on the technique used, yarn details and approximate finished size of the motif. The pack of “Animal” designs costs £3.95 including p&p and come as loose sheets in a plastic folder.

Linda has also designed specific patterns for the Electronic 6000 machines. These are primarily large patterns covering a variety of subjects – “Love Thy Neighbour”, a fun motif of Australia plus wording; a racing car in four colours; a foxhound in six colours and an Egyptian head in two colours, plus more animals and a set of five small flower designs. Plenty to choose from here, and these designs are available either individually (at various prices from £0.95 to £2.60, dependent upon design) or as a set at reduced prices according to how many designs are purchased. Full details are available from Linda on receipt of a S.A.E. addressed to 48 Partridge Close, Ayton, Washington, Tyne and Wear NE38 0ES.

E 6000 – SOUTH AFRICA

Mrs B Hayes of P.O. Box 446, GLENNISTA Ext 6, 2058 Johannesburg, now holds the exclusive agency for the Carmen Reuter Notes for the Passap/Pfaff E 6000, so any South African subscribers interested should contact her either at the above address or telephone 011 682 1081 (Johannesburg).

TAMM DESIGNER COLLECTION

This first Designer Collection in Tamm yarns features a variety of garments for ladies and men, all designed by Rosalie Davis. Tamm yarns are suitable for all makes of standard gauge machines.

B.S.K. FOR ALL THE LATEST

Improved accessories, new inventions, the latest book or yarn – there is always something happening in the machine knitting world.

It can be very frustrating to read about a product or gadget that is just what we need and then not know where to buy it. There's no guarantee, but it's a fairly safe bet that they'll have it at B.S.K.

including duomatics, and the pattern book contains designs to cover all knitting abilities.

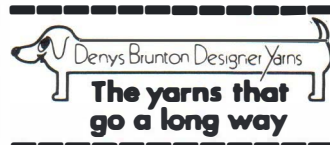
Priced at £2.75 plus 40p p&p, Tamm Designer Collection 1 is available from Rosalie Davis, Wayside, Fawkham Road, West Kingsdown, Sevenoaks, Kent TN15 6JP.

HAGUE 460

Hague have introduced a new model in their range of linking machines. The Hague 460 has been designed for the small to medium knitwear business who require an industrial linking machine at an economical price. The 460 has an 18 inch diameter point ring, available in two gauges – 7 points per inch for standard gauge knitting and 4 points per inch for chunky gauge. There is also the added option of either

fixed or swivel head stand, the latter enabling the machine operator to rotate the machine head both clockwise and anti-clockwise – an advantage when hanging the work on the point ring. The linker comes complete with a plastic work carrier and is fitted with a 240 volt electric motor and foot control pedal.

Available from selected retailers or direct from Hague & Co. Ltd., 45 Mile End Road, Colwick, Nottingham NG4 2DW, the Hague 460 is priced, excluding V.A.T., at £750 with a fixed head stand and at £800 with a swivel head stand.

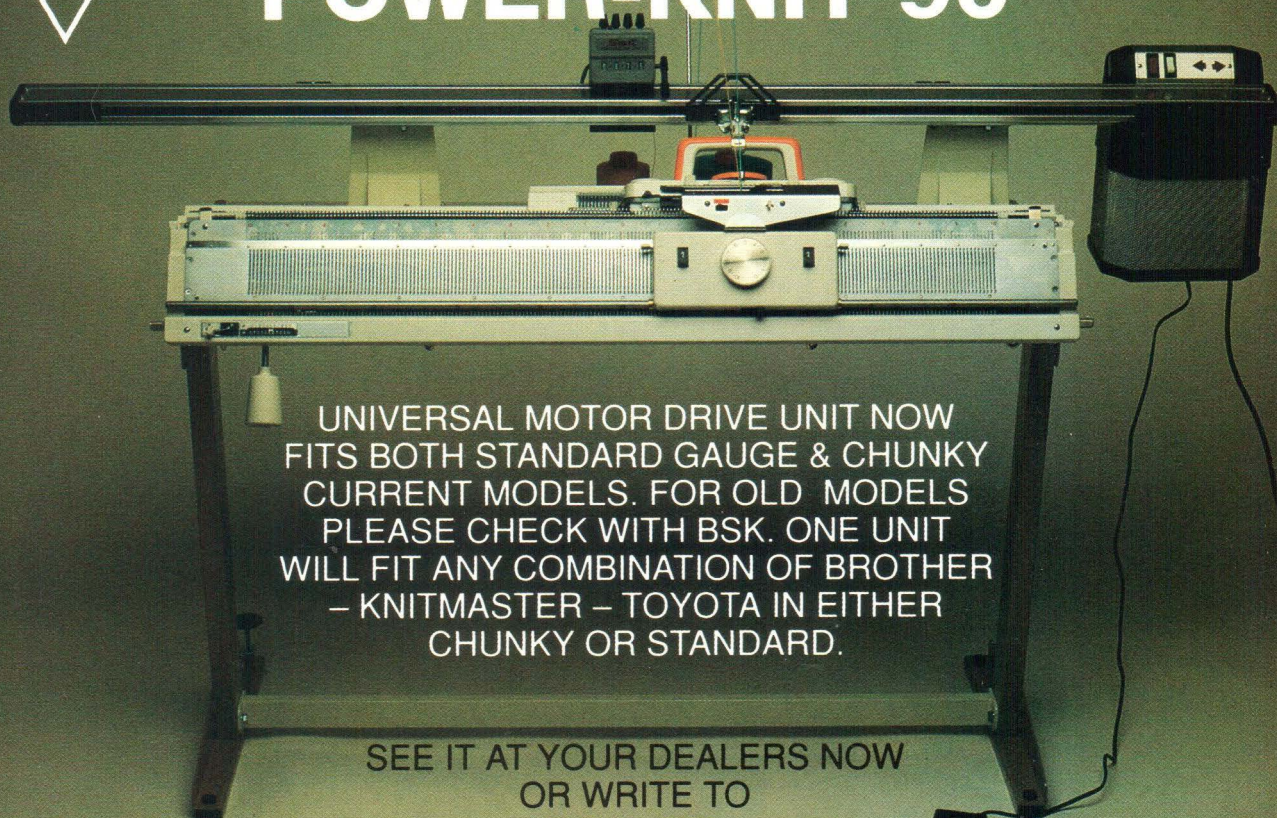


yarn stem and stand that will carry eight cones of yarn at a time. At £12.95, this should be a tremendous help for those who regularly knit multi-colour Fair Isle or intarsia patterns. There's a list of some of the items available from B.S.K. in the advertisement on page 11, but give them a ring on 0234 217096 and ask for their free 24-page catalogue, you'll be delighted by the value-for-money prices of both machines and accessories.



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [89, 94, 98] Ns at left and right of centre 0 to WP. 170 [178, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [88, 94, 97] Ns at left and right of centre 0 to WP. 170 [176, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 65 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed *.

2ND AND 4TH SIZES

Inc 1 st at each end.

ALL SIZES

170 [178, 188, 196] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. K 28 rows. Remove card. Cont in st st and MC **. K 144 [150, 150, 156] rows. RC shows 172 [178, 178, 184] and work measures 44 [45, 45, 46.5] cm, 17 1/4 [17 3/4, 17 3/4, 18 1/4] in.

SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end of every row until 138 [146, 156, 164] sts rem, then on every foll alt row until 120 [124, 128, 132] sts rem. K 81 [77, 77, 73] rows. RC shows 280 [286, 292, 298] and work measures 66.5 [67.5, 68.5, 70] cm, 26 1/4 [26 1/2, 27, 27 1/2] in.

SHAPE NECK AND SHOULDERS

Push 78 [81, 84, 87] Ns at left to HP and cont on rem sts for first side. Cast off 8 [9, 9, 9] sts at beg of next row, 4 sts at beg of next row. Dec 1 st at neck edge of foll 4 rows and, **at the same time**, cast off 8 [9, 9, 9] sts at beg of next and foll alt row, K 1 row. Cast off rem 10 [8, 9, 10] sts. With carriage at right, push 36 [38, 40, 42] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 114 [120, 120, 126] rows.

SHAPE NECK

Push 85 [89, 94, 98] Ns at left to HP and cont on rem sts for first side. K 2 rows. Dec 1 st at neck

1 HERALDIC BORDER SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Atkinson Pearl Glitter.
4 [5, 5, 5] x 100g cones in Gold (MC).
Atkinson 4-ply Superwash Pure Wool.
1 [1, 1, 1] x 500g cone in Black 2710 (C).

GARMENT WEIGHT

Finished garment in first size weighs 465g.

The fibre content of Pearl Glitter is 65% Viscose, 35% Lurex; Superwash is 100% Wool. For further information about this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 99 [103, 109, 114] cm, 39 [40 1/2, 43, 45] in.
Length to shoulder 66.5 [67.5, 68.5, 70] cm, 26 1/4 [26 1/2, 27, 27 1/2] in.
Sleeve seam 43 [44, 45, 46.5] cm, 17 [17 1/4, 17 3/4, 18 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch in MC (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

edge of next and every foll 5th row until 79 [83, 88, 92] sts rem. K 2 rows.

SHAPE ARMHOLE

Cont to dec at neck edge on every 5th row from previous dec and, **at the same time**, cast off 9 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of every row until 61 [65, 70, 74] sts rem, then on every foll alt row until 49 [50, 51, 52] sts rem. Cont to dec at neck edge only until 34 [35, 36, 37] sts rem. K 10 [5, 6, 1] rows.

SHAPE SHOULDER

Cast off 8 [9, 9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 10 [8, 9, 10] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Insert card and lock on first row. Push 47 [47, 49, 49] Ns at left and right of centre 0 to WP. 94 [94, 98,

98] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using C, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 102 [102, 106, 106] sts. K 1 row. Remove card. Cont in st st and MC. Cont to inc on every 8th row from previous inc until there are 136 [136, 140, 140] sts. K 3 [9, 15, 21] rows. RC shows 167 [173, 179, 185] and work measures 35.5 [36.5, 37.5, 39] cm, 14 [14 1/4, 14 3/4, 15 1/4] in.

SHAPE TOP

Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 70 sts rem, then on every row until 42 sts rem. Cast off loosely.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 70 [70, 72, 72] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 [68, 71, 71] Ns to WP. Work as for back from * to *.

ALL MACHINES

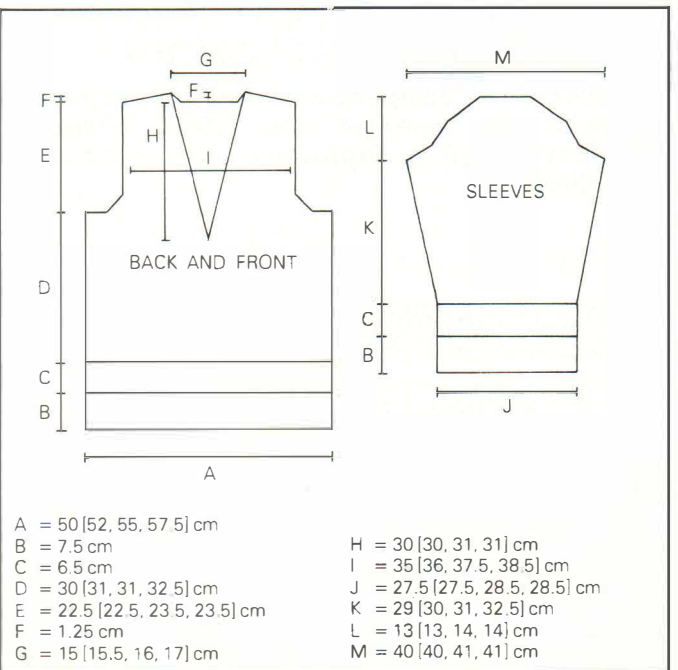
With P side facing, replace 94 [94, 98, 98] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 2 rows. Cast off.

NECKBAND (2 PIECES)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 150 [152, 156, 158] sts in 1x1 rib. K 3 tubular rows. Carriage is at right.

10►



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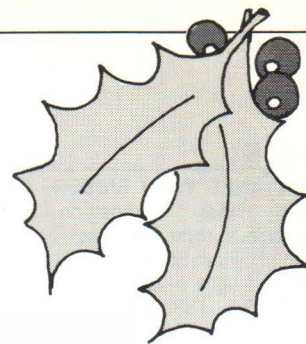
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49

Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 12 rows. Transfer sts for st st. Using MT, K 2 rows. Cast off.

MACHINES WITHOUT RIBBER

Push 149 [152, 155, 158] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 25 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 2

rows. Cast off.

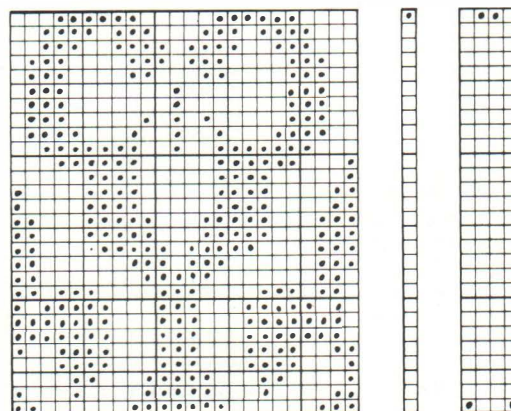
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

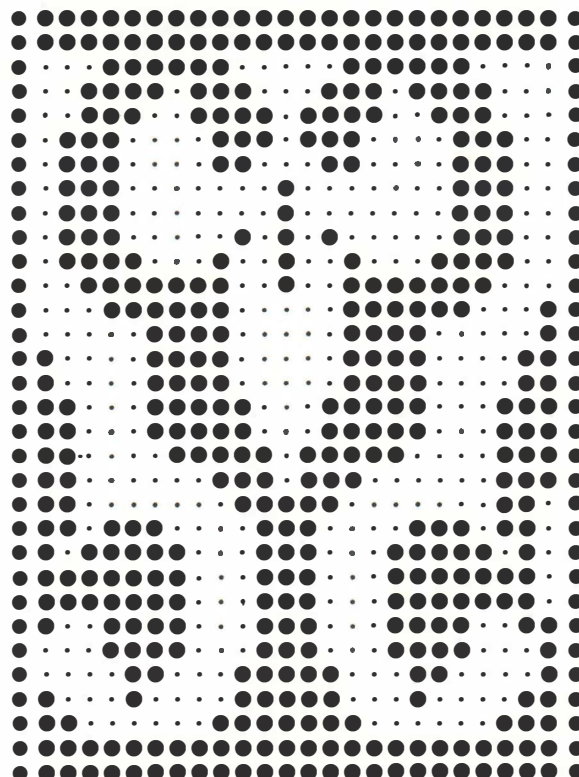
MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Join centre back seam in neckband. Sew cast off edge of neckband into position overlapping ends at centre front.

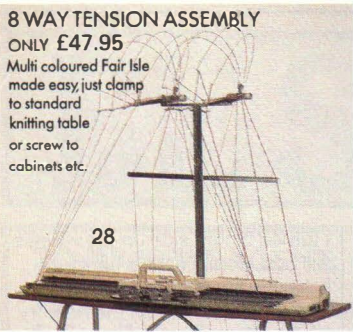
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SINGER SPECIAL

I was intrigued with the statement that the Singer Freestyle machine could knit heavy yarn, whereas most other machines of a similar gauge only knit up to four ply.

Joan Lafferty

Mrs. Beeton is reputed to have said "First catch your hare" (although I doubt if she ever really said this).

In my case it was a matter of "find your heavy yarn". In the past I have used double knitting on cone very successfully on my standard gauge machine, but I don't happen to keep this in stock so it meant a hunt in the bottom of my yarn cupboard, where I keep mostly hand knitting balls and there I found a ball of pure wool double knitting, which is much thicker than the double knitting on cone.

I duly set the machine as indicated – space lever on six, tension ten and pushed out every other needle. The space lever is unique to this machine, or rather let me say I have never

encountered this sort of lever before.

The instructions then went on to say "Cast on open edge or closed edge". I am familiar enough with this now, so I decided on open edge for my test piece. This went quite well, even with my very thick yarn. When it came to knitting I was left in a bit of a quandary. Presumably one just knits stocking stitch on every other needle. There's nothing new in this – I have done it for years on my other machines. It does, however, limit the number of needles one can use and consequently reduces the width of the garment.

Next in the book was casting on in rib. This was also familiar to me. On each bed, every third needle is in working position, that is the

working needle on the front bed is opposite the middle of three non working needles on the back bed and vice versa. Again the space lever is on six, but the book says "Set the stitch dials to six". Since we are working on two beds I guess both stitch dials are on six. I did this and the knitting went quite well for a few rows. Then the stitches at the edges "tucked" instead of knitting off properly. I'm afraid I cheated here – I "lent" myself the wire hangers and small weights from one of my Japanese machines. This did the trick nicely and I managed a long strip of ribbing without difficulty. Except, of course, I did what I always do when ribbing is catching at the edges, I moved the wire hangers up the work about every six rows. I have never found these hangers necessary on the Freestyle machine when using ordinary four ply (or thinner), so obviously they are not an absolute necessity. However, if anyone is contemplating doing a lot of very thick rib, it might be worth borrowing the hangers and weights from a friend, or even investing in some!

At this point I was very interested to see how the bottom of the welt was looking. When using a chunky machine I have not been happy with the cast on edge, whatever trick I tried in the casting on. In fact nowadays I start a chunky garment with waste yarn, knit the body part, then pick up and knit the rib afterwards, taking off on waste yarn and casting off by hand. I know it is possible to do some fancy manoeuvre and pull an end of yarn to tighten the cast on edge, but I have found in practise this can tighten the bottom of the garment and "little Johnny" breaks the thread in the effort to get into the sweater. I had one returned to me (a garment, not "little Johnny"!) and felt a complete fool at having supplied a "faulty" garment.

Back to my long piece of double knitting rib – the bottom edge was quite acceptable, after I had pushed a hand knitting needle into the bottom loops and given a good tug. Silly me, I bent my fine sock needle into the bargain. In my hurry to check the welt, I used one of the modern grey needles, instead of my sturdy steel needle that I bought at a jumble sale for just this purpose!

The next section in the book was Fisherman's rib (double and single). First of all it is suggested we put in the "pushing down wheels". There is an illustration in the book to show where they go, so I tried ever-so-gently to set them in place, turning the carriage upside down as illustrated. When

I turned it right side up the wheels fell out! Now, I have a horror of breaking something by being too heavy handed, but on the next try I pushed a bit harder and realised there was a piece of black metal which was obviously sprung to hold the wheels in place. In attempting to cast on I learned one thing immediately – the needles must be exactly in working position or it is impossible to push the carriage across – the wheel bangs against any needle that is out of line.

At this point everything went wrong. I did manage a little single sided Fisherman's rib, but the work was catching up badly on the left-hand side of the machine. I took it all off and started again. Now the machine wouldn't cast on properly. Eventually it occurred to me that I should check that the yarn was correctly threaded – it wasn't! It had slipped out of the triangular shaped piece of wire on the top. I corrected this but still some stitches didn't catch the yarn properly. Then I remembered I had taken the carriages off. I checked both carriages – the back one was properly in position, but the front one was very slightly tilted forward. I tried again and this time there was a perfect zig zag.

When I first started with the Singer Freestyle, Anne told me to work with it exactly as a beginner would. I've been doing that with a vengeance this morning! I actually managed some double sided Fisherman's rib. It wasn't exactly easy, I had thought the wheels would have helped with the end stitches, but there was still a spot of trouble there. I tried tugging on the weights, which helped a bit, but this needed to be done about every other row. I lent myself my wire hangers again; these, too, helped. I was only having to pull on the weights every fourth or fifth row! Then I wondered if the tension was wrong – this can cause a lot of problems. The book said to use Ten 8 to 11, according to the thickness of the yarn. I reckoned my yarn was very thick, so was working on Ten 11. I tried Ten 10, but this didn't make much difference. By now my ball of wool had run out, so I took the work off the machine. In spite of all my trials and tribulations, I had a very nice piece of double sided Fisherman's rib. There was only one loop sticking out on the left and a sort of bump on the right. Had I been making a garment, these would have gone into the seam and been quite unnoticeable. So full marks to the machine for knitting so well when I thought things were going wrong. Or perhaps it's "full marks to me" for pulling on the weights.

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I rather suspect that it was my choice of wool that caused the trouble. I have said to students so many times in the past "Don't use balls of hand knitting yarn on the machine" and here was I doing just that! At the same time I was proving my other point, "You can use hand knitting yarn, but you make more work for yourself".

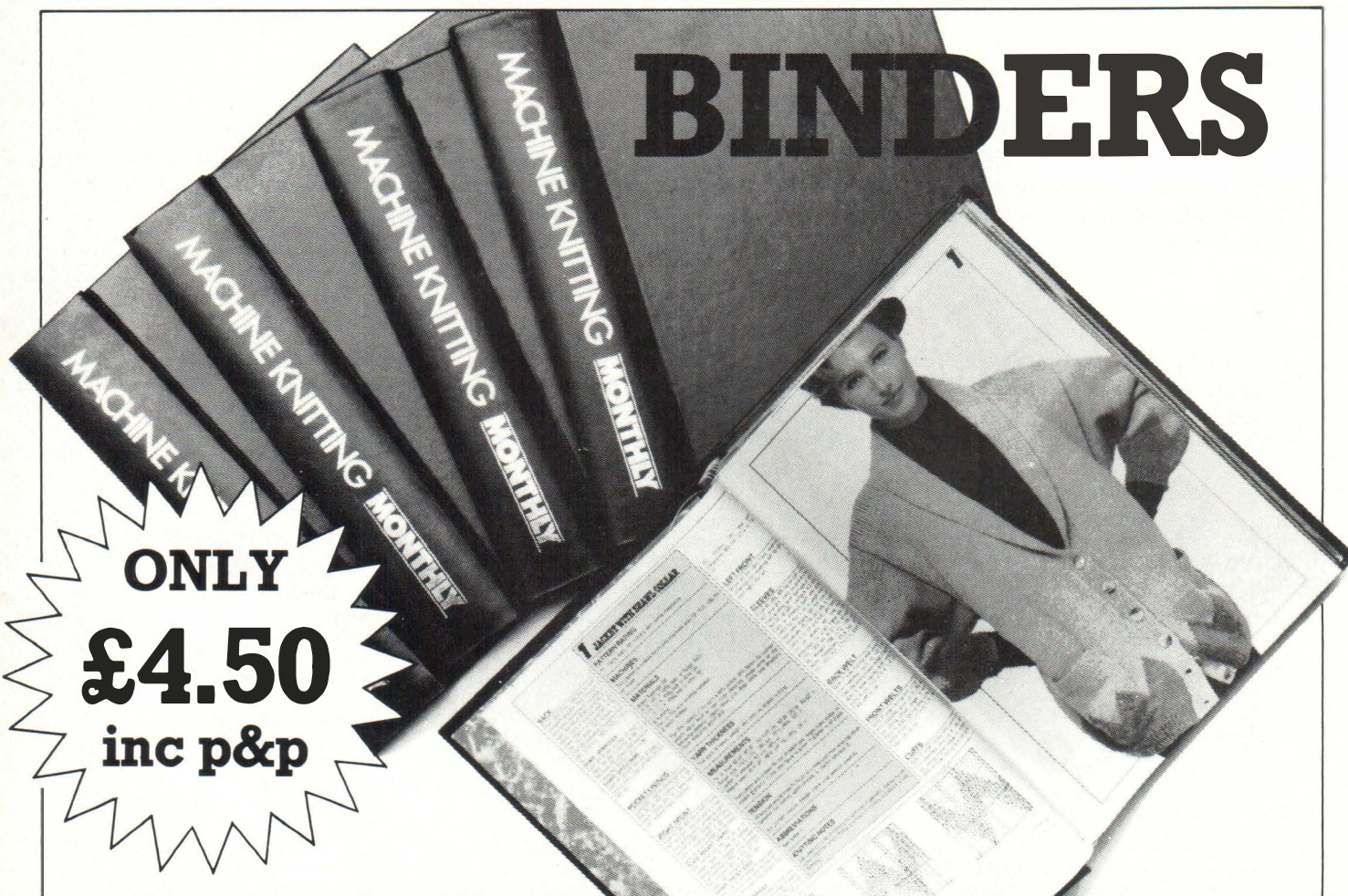
Now I had come to the last item on heavy yarns, which was headed "Knitting in Stocking Stitch". I cast on using every fourth needle on each bed and knitted a little rib. Then, I

transferred all the front bed stitches to the back, which meant I had every other needle in work on the back bed. I had tried to cast on and knit at Ten 2/2, but the machine did not like this so I used Ten 6/6, as I had done right at the beginning. This worked well. Next I was instructed to bring every other needle into work on the front bed, knit one row, then pass the carriage across to drop the front bed stitches. (I have heard this called long stitch or release stitch.) Then one brings the back bed carriage across,

joining the two carriages and the whole process is repeated. The book says to "pull the work down gently as required". I found it was required on every row and I'm afraid by this time I was not pulling all that gently! When the work came off the machine it needed a good tug to pull the stitches into place and certainly it made quite an attractive fabric. However, one is still only working on every other needle, so the width of the work is limited. I have not sent in any pieces to illustrate my morning's work because it

just looks like stocking stitch, single and double Fisherman's rib, which is just what it is meant to do! I have enjoyed doing these experiments, they prove that the machine will do just what it says, - that is, knit with very heavy yarn. However if I were going to make a garment using this technique, I would definitely go for yarn made especially for the knitting machine.

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BACK

Push Ns 7 to 47 inclusive at right of centre 0 to WP. 41 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 8 rows. Inc 1 st at right edge of next and every foll 9th row until there are 43 [44, 44] sts. K 5 [1, 1] rows. Cont to inc at right edge on every 9th row from previous inc and, at the same time, inc 1 st at left edge of next and every foll 4th [3rd, 3rd] row until there are 85 [98, 98] sts. K 1 [2, 2] rows. Cast on 6 [7, 11] sts at beg of next and foll alt row, K 1 row. Cast on 6 [7, 12] sts at beg of next row. 103 [120, 133] sts. RC shows 142 [156, 156]. Cont to inc at right edge only on every 9th row from previous inc until there are 109 [124, 137] sts *. K 13 [31, 43] rows. RC shows 202 [220, 232].

SHAPE NECK

Dec 1 st at right edge of next and every foll 3rd row until 101 [116, 129] sts rem. K 29 rows. Inc 1 st at right edge of next and every foll 3rd row until there are 109 [124, 137] sts. K 13 [31, 43] rows. ** Dec 1 st at right edge of next and every foll 9th row until 103 [120, 133] sts rem. K 1 [5, 5] rows. Cont to dec at right edge on every 9th row from previous dec and, at the same time, cast off 6 [7, 12] sts at beg of next row, K 1 row. Cast off [7, 11] sts at beg of next and foll alt row. 85 [98, 98] sts. K 1 [2, 2]

2 BLACK DOLMAN SWEATER WITH LACE PANEL AND PEARLS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Jones+Brother 910 electronic machines with or without a ribber.

MATERIALS

Nina A Miklin's Milan Super Kid Mohair.

150 [170, 190] g in Black (MY).

Pearls and sequins.

GARMENT WEIGHT

Finished garment in first size weighs 150g.

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 107 [111, 123] cm, 42½ [43¾, 48½] in.

Length to shoulder 49 [55, 60] cm, 19¼ [21¾, 23¾] in.

Sleeve seam 45.5 [49.5, 49.5] cm, 18 [19½, 19½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

31 stitches and 37 rows to 10 cm, 4 in measured fine lace pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

We used pattern 8-29 from the 910 basic set supplied with the machine and reproduce it courtesy of Jones+Brother. For further information about Jones+Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

rows. Dec 1 st at left edge of next and every foll 4th [3rd, 3rd] row until 43 [44, 44] sts rem. Cont to dec at right edge only on every 9th row from previous dec until 41 sts rem. K 7 rows **. RC shows 476 [512, 536]. Using WY, K a few rows and release from machine.

rows. RC shows 195 [213, 225]. Cast off.

RIGHT FRONT PANEL

Work as for back to *. K 6 [24, 36]

LEFT FRONT PANEL

Push 41 [56, 69] Ns at left and 68 Ns at right of centre 0 to WP. 109 [124, 137] Ns. With carriage at left and using MY, cast on by hand. Set RC at 000. Using MT, K 7 [25, 37] rows. Work as for back from ** to **. RC shows 195 [213,

225]. Using WY, K a few rows and release from machine.

CENTRE FRONT PANEL

Push 38 Ns at left and right of centre 0 to WP. 76 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, release card and cont in fine lace patt. K 138 [160, 180] rows.

SHAPE NECK

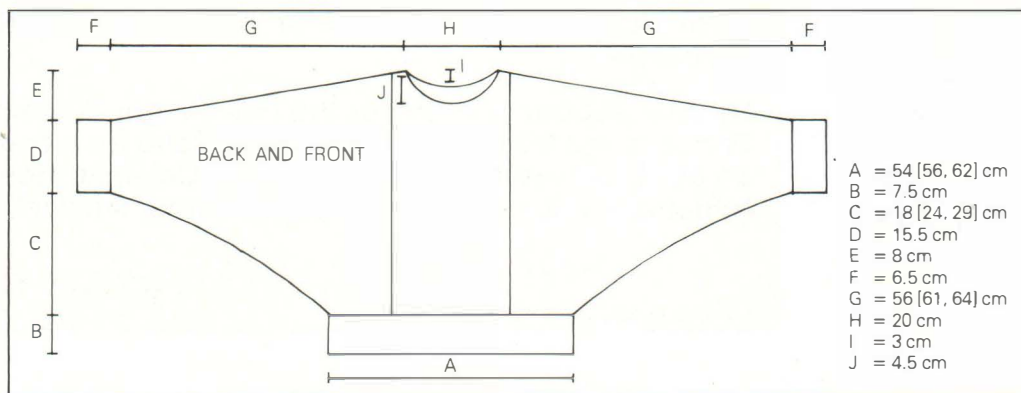
Note patt row on card. Using nylon cord, K 55 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row. Dec 1 st at neck edge of next row. * Cast off 2 sts at beg of next row. Dec 1 st at neck edge of next row. Rep from * twice more. Dec 1 st at neck edge of next row. 7 sts. K 6 rows. Cast off. With carriage at right, unravel nylon cord over 34 Ns at right bringing Ns back to WP. Using WY, K a few rows in st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in fine lace patt. K 1 row. Finish to correspond with first side, reversing shapings.

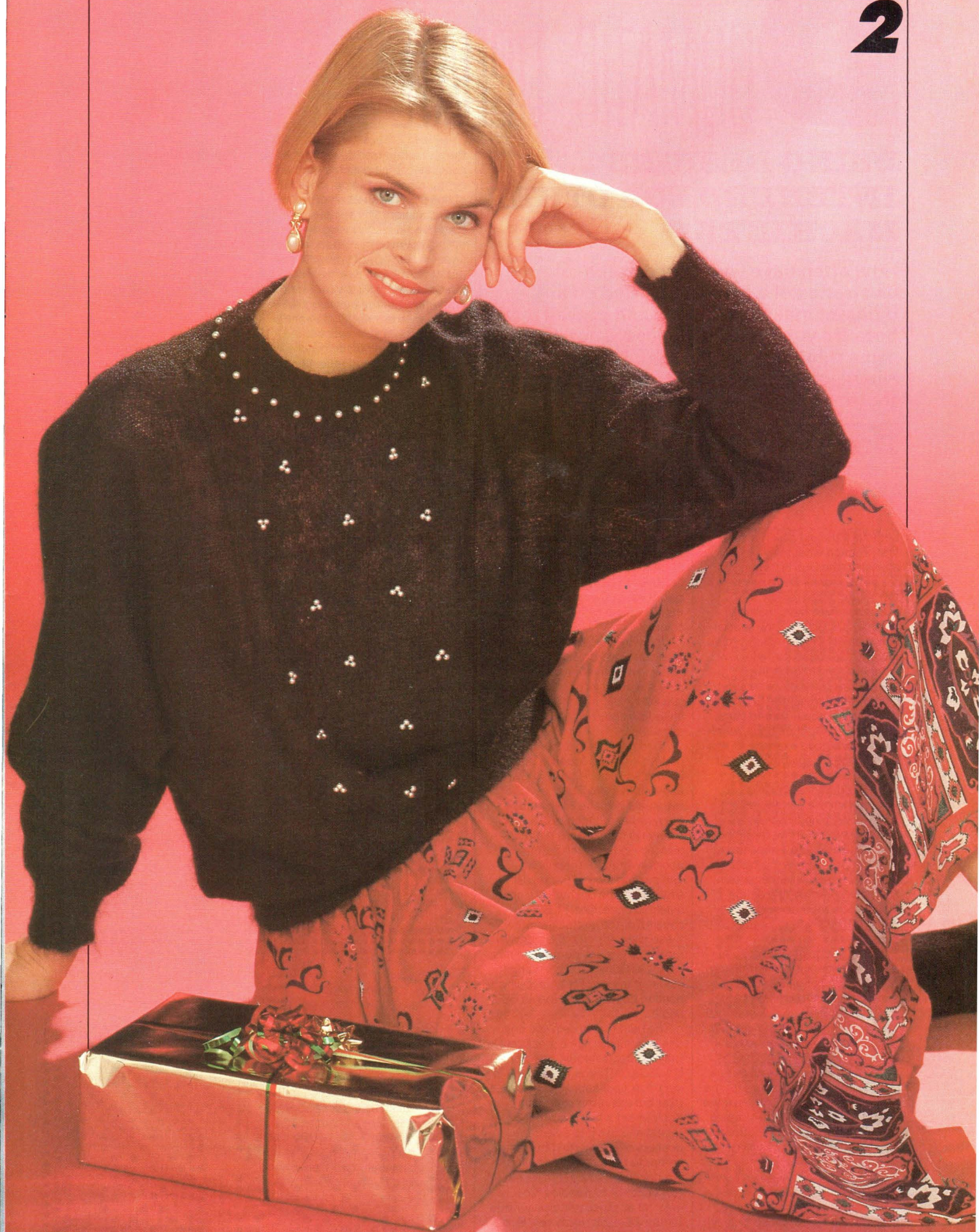
PRESSING

Join centre front panel to right and left front panels. With wrong side facing, pin out both pieces to measurements given. Press carefully following instructions on cone band.

NECKBAND

Join right shoulder and upper sleeve seam. Push 72 Ns at left and 58 Ns at right of centre 0 to WP. 130 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY and MT-2, K 3 rows. Using MT-3, K 3 rows. Using MT-4, K 3 rows. Using MT-4, K 3 rows. Using MT-5, K 4 rows. Using MT-2, K 1 row. Using MT-5, K 4 rows. Using MT-4, K 3 rows. Using MT-4, K 3 rows. Using MT-3, K 3 rows.





DUOMATIC UPDATE

USING DESIGNS INTENDED FOR OTHER MACHINES

How often have you looked at the illustration of a garment knitted on a different make of machine and passed it by because you thought you could not do the same thing on your Passap? This article is to show you how easy it is to convert most of these.

Dorothy Gill

Let's take the old pink machine first. Though what I have to say applies to the Duo 80 when you are not using the Deco because of the nature of the repeat.

Suppose you have the basic Duomatic 5, without any special accessories. Then you have to do what we all had to do in the beginning and choose the pushers for the pattern by hand (and by that I mean the back end of your black tool). Turn to page 46 in your instruction book, stitch 11.B.7 for a good example of this type. (Page 67, middle chart, for the D80.)

If you count the squares you will see that the pattern is 29 squares wide and involves a background and three trimming colours. Designate a chosen pusher (for example, number 1 left) as the centre of the pattern and draw a vertical line on the chart which represents that pusher to help you to keep your place.

Knit to the point at which you desire your design to start, using the basic Birds-Eye Fair Isle for a start. Using *both* colours to get the fabric correct, that is start with all pushers up in WP and knit two rows trimming then two rows background with the lock set as shown. After four repeats of this, start choosing the pushers for the pattern. That is, counting from the centre, pull down into RP all the pushers marked on the bottom row of the chart and knit two rows trimming then two rows background. You can do just one repeat in the middle or a whole row or even several repeats at irregular intervals, just so long as you mark the centre pusher of each repeat with red nail polish, for example, as a guide.

Return all pushers to WP and

moving up the chart by one row of squares, do the same thing again. Repeat until the whole motif is finished, altering the trimming colour when the chart changes, then continue in the original two colours.

One way to make this operation speedier is to add a Passap Alinea, an obsolete tool which puts the pushers back into WP for you every four rows. There are still a few about so keep your eyes open.

Good examples of this kind of pattern are to be found in Iris Bishop's Steam Train in MKM, page 70, January 1990 issue, or the skiers on page 51, because the number of stitches in a sideways repeat does not matter; also look in the stitch pattern books written for the machine. The second type of pattern is similar, but the pushers are only selected once. See 11.B.5 on page 46 of the instruction book. In these plaid designs, the sideways repeat can be any number, in this case 13 stitches and changing the colour at the correct time is all you need to do (page 67, No.1 in D80 book).

The next tool to help you and one which I still use a great deal is the adjustable needle selector (11.252.00). This is the same length as your supplied pattern ruler but has removable teeth. You can set it to the correct repeat and use it to select the pushers, again starting from the centre to keep the edges even, whatever the size of the repeat up to a width of 30 needles. So it is ideal for all those patterns written for the 24 stitch machines. See page 26, MKM, January 1990 issue.

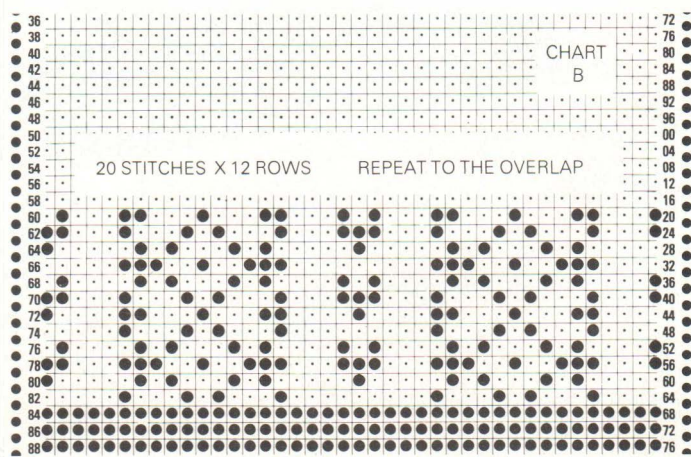
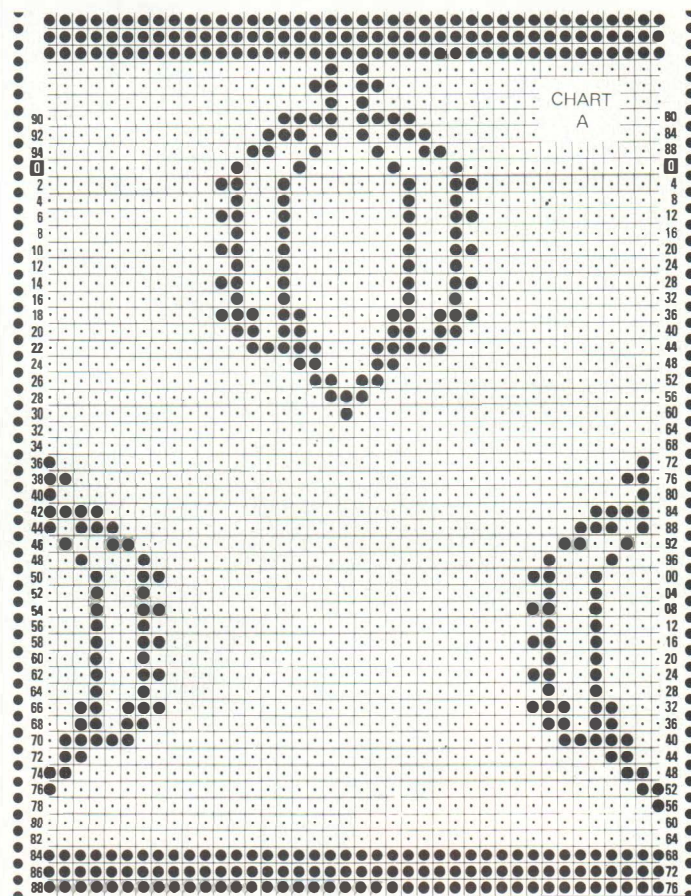
All you have to do here is to set a tooth in every twelfth socket of

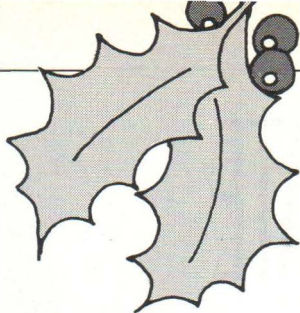
the tool, putting aside the rest. By hand, select the pushers for the centre repeat of the bottom row of holes on the chart. Then, using *those* pushers as a sample, continue sideways along the bed pulling down all the others needed. See how it works; if you put the first tooth over the first pusher at left, hold the tool at right-angles to the bed and pull down, another rulerful of pushers will have been selected. Move sideways to the next hand selected pusher and repeat until the centre group has been

reproduced sideways as many times as you want. Knit the rows and move up the chart one row for the next selection.

Obviously, this can work just as well whether your repeat is five stitches or 25.

Next we come to the Passap JAC. Some of you still have these and although they are designed to use patterns involving a 40 stitch repeat, there are lots of other things you can do. Suppose you find a nice 24 stitch pattern repeat, you must punch out your card in the centre only, put a





marker pusher in your needlebed every 24 channels apart instead of every 40 and then operate the JAC in the usual way.

Electronic 6000 owners are lucky because they can use almost any design they come across whatever the sideways repeat and whatever the height. Follow the instructions for marking your Reader card or cards, programme the design together with the stitch technique and just knit.

Deco knitters relying on the Deco only, who are not yet confident enough to experiment and who wish to do anything other than a 40 stitch repeat are the ones with the biggest problem.

The first thing to appreciate is that as the pushers are also going to be changed over when the lock reaches them, you must start knitting with the background colour, not the trimming colour as you do when hand selecting. If the pattern as drawn is based on a four or an eight stitch repeat there is no trouble as four and eight divide equally into 24 as well as into 40 and patterns can be punched easily (for example, MKM, October 1989 issue, page 51; the small Christmas trees at

vertically too to achieve her more pleasing proportions again and to fit a blank card without any cutting. This could also apply to the butterflies on page 20. I have illustrated it without the spots for clarity, you could put them in if you wished, remembering that they are largely there to avoid long floats in single-bed work, but that in double-bed work they are unnecessary.

Page 10, the wavy pattern, would require almost complete redesigning. Draw the tracks out on your Deco card with thick and thin patches and be careful to make sure that the top and bottom rows of holes follow on smoothly before punching. This is not an exercise for the faint-hearted. But compare pattern 152 in the Deco 101-330 pattern book. That would be a good jumping off point.

Neither would I recommend a beginner to try adapting page 68, MKM March 1990 issue, which is lovely; however, page 10, MKM March 1990 issue could easily be altered by leaving out two positions in each of the two vertical columns of unpunched holes either side of the central stripe. This would give a 20 stitch repeat which can then be

"Deco knitters relying on the Deco only, who are not yet confident enough to experiment and who wish to do anything other than a 40 stitch repeat are the ones with the biggest problem"

the bottom of page 43, November 1989 issue and the zig-zag design on page 54 in the same magazine, or the bottom design on page 76 but not the third from the bottom as this is a six stitch repeat), otherwise there are two ways to proceed.

An all-over design is more difficult. Some of Iris Bishop's designs are drawn for both 24 and 40 machines and can be bought direct from her, but if adapting one yourself you have to reduce the 24 repeat to 20 and double it, or double it and then reduce from 48 to 40. Some are quite easy, others are almost impossible.

Look first at the tulip design which Mary Dowse has used on page 54 of MKM, May 1990 issue. We can't do better than develop this theme still further. Here you could just spread the pattern by putting in extra rows of spots at each side of each tulip and not having the motifs overlapping (see chart A), or you could even squash it up by omitting spots, though in this case I would separate the tulips

doubled. The cable would also have to be left out or else reduced to one or two stitches only.

Alternatively, you could leave out one of these columns only, at each side, plus two of the holes on each chevron. That is, counting from the left, omit columns two and three, 21 and 22. Not quite as good as the original but still a tribute to its designer. Turning to Chart B, see how I have still left room here to do a cable of two stitches crossing one stitch every eight rows.

Finally, a satisfactory number of loop-stitch (tuck stitch, or AX) patterns can just as easily be adapted, remembering the important rule that you cannot have two stitches tucking side-by-side in single bed work even though they will do it perfectly in double bed knitting.

Charts for "sideways" transfer stitch open-work fabric are not viable and unless you want to transfer by hand, or know my method of using the transfer locks to produce similar results, it is best to ignore them.

Using MT-2, K 3 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Using MT+, K 1 row. With P side facing, pick up 58 sts around back neck and 72 sts around front neck and place on to Ns with shoulder seam at centre 0. Using MT+5, K 1 row. Cast off loosely.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 106 [118, 130] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Using MT+2/MT+2, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 107 [119, 131] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.

ALL MACHINES

With P side facing, pick up sts along lower edge and place on to Ns. Using MT+5, K 1 row. Cast off loosely.

CUFFS

Join left shoulder, upper sleeve and neckband seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 64 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Using MT+2/MT+2, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.

ALL MACHINES

With P side facing, pick up sts at lower edge of sleeve and place on to Ns gathering evenly. Using MT+5, K 1 row. Cast off loosely.

MAKING UP

Join side and sleeve seams. Sew 1 sequin and 1 pearl in the centre of each diamond of the lace panel and around neck edge approximately 2.5 cm, 1 in apart.



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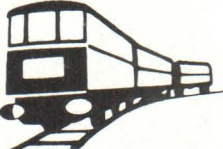
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DUOMATIC UPDATE

Knitting a sweater means the dreaded neck shaping or cut and sew. Cardigans are wonderful; no neck shaping in the middle of the work, no recourse to the scissors either. No matter how complicated the stitch pattern, there is no problem when all the shaping is at the side of the work. But, since there always seems to be a but, bands sometimes strike a sour note so this month it's a case of band practice!

Hazel Duignan

Bands quite often mean buttonholes, so perhaps we should get them out of the way first.

If we set up for full needle rib as in diagram I and knit in a three ply yarn, it will be possible to try out a number of buttonholes on the same band, not recommended for use all at once on a garment, but good as a sample strip of buttonholes. Photograph 1.

Set lock to N/N, stitch size $1\frac{1}{2}/1\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 2 rows. Set lock to N/N, stitch size $3/3$, knit 1 row. Transfer the end stitch at each end of the front bed stitches to the end needles holding stitches on the back bed. This gives you a little strip of stocking stitch at the sides of the band. This stocking stitch rolls under and gives a nice neat edge. See diagram 1a for the set up.

Set lock to N/N, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 12 rows. Always leave the empty needles in working position, transfer first st to 2nd N and 3rd st to 4th N. This makes the smallest of our buttonholes. Knit 12 rows. Transfer first st and 4th st out by one place on the back bed, transfer 3rd st to 2nd N, knit 12 rows. Transfer first st and 4th st out by one place on the back bed and 2nd st and 3rd st out by one place on the front bed. Knit 2 rows, then check that the stitches on the buttonhole needles have knitted off properly. Knit 10 more rows.

The next buttonhole is a vertical one and is knitted as follows:

Bring a pusher from the blocking rail for each working needle on the front and back beds. Arrange pushers as shown in diagram II.

Set locks to BX/BX, knit 10 rows. Break yarn. Set lock to GX/GX and make a free move to the left of the work. Rethread bobbin with yarn. Reverse position of the pushers on both beds. Set lock to BX/BX, knit 10 rows. Set lock to N/N, knit 12 rows.

Now for some buttonholes on a 1×1 rib band. Arrange needles as diagram III. Set lock to N/N, stitch size $1\frac{1}{2}/1\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 2 rows. Transfer the end stitches from the front bed to the first empty needles outside the back bed stitches to give a set up as in diagram IIIa. Photograph 2.

Set lock to N/N, knit 12 rows. Stitch size $3/3$. Transfer first st to 2nd N, leave empty needle in working position and knit 12 rows. Transfer first st to 2nd N and 3rd st to 4th N, knit 12 rows. If you wish you can knit a vertical buttonhole in the 1×1 rib band by following the instructions for the full needle rib vertical buttonhole.

Photograph 3 shows two examples of sideways knit tubular bands. 3a has a buttonhole and is knitted in a fine four ply yarn.

Set up for full needle rib as diagram IV. Set lock to N/N, stitch size $1\frac{1}{2}/1\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 2 rows. Increase stitch size to $4/4$, knit 2 rows. Increase stitch size to $5/5$, change to black strippers and knit 2 rows. Increase stitch size to $6/6$, knit 8 rows. Transfer four

PHOTOGRAPH 1



PHOTOGRAPH 2

back bed stitches to the four front bed needles marked 1, 2, 3 and 4. Knit the four back bed stitches through the four front bed stitches by hand. Transfer 3rd st to 4th N, knit through, move stitch to 3rd N. Transfer 2nd st to 3rd N, knit through, move stitch to 3rd N. Transfer first st to 2nd N, knit through, move stitch to first N. Transfer front bed stitch marked 0 to first N, knit through and put stitch on to 0. You should now have four empty needles on each bed.

With lock still on stitch size $6/6$, knit 1 row. There will be loops on

the four back bed needles; use the yarn between the loops to form a zig zag with the four empty front bed needles. Knit 11 more rows.

I used the Passap method to join this to the edge of the work but, if you prefer, release from the machine on waste yarn and stitch to garment edge.

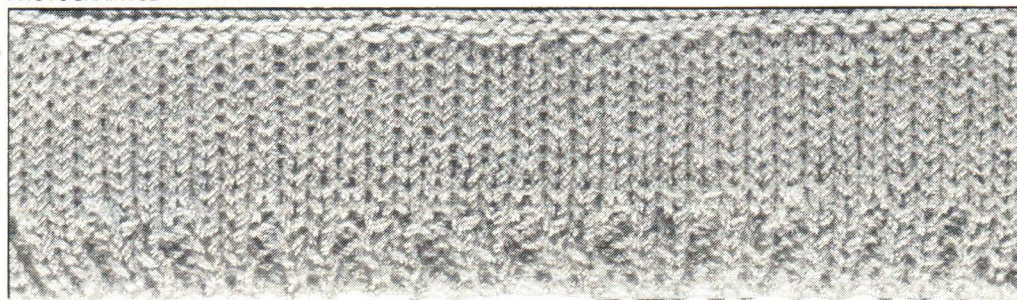
3b is another tubular band. Set up as diagram V.

Set lock to N/N, stitch size $1\frac{1}{2}/1\frac{1}{2}$, knit 1 row. Set lock to CX/CX, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 2 rows. Rack one full turn to right. Set lock to N/N, stitch size $4/4$,

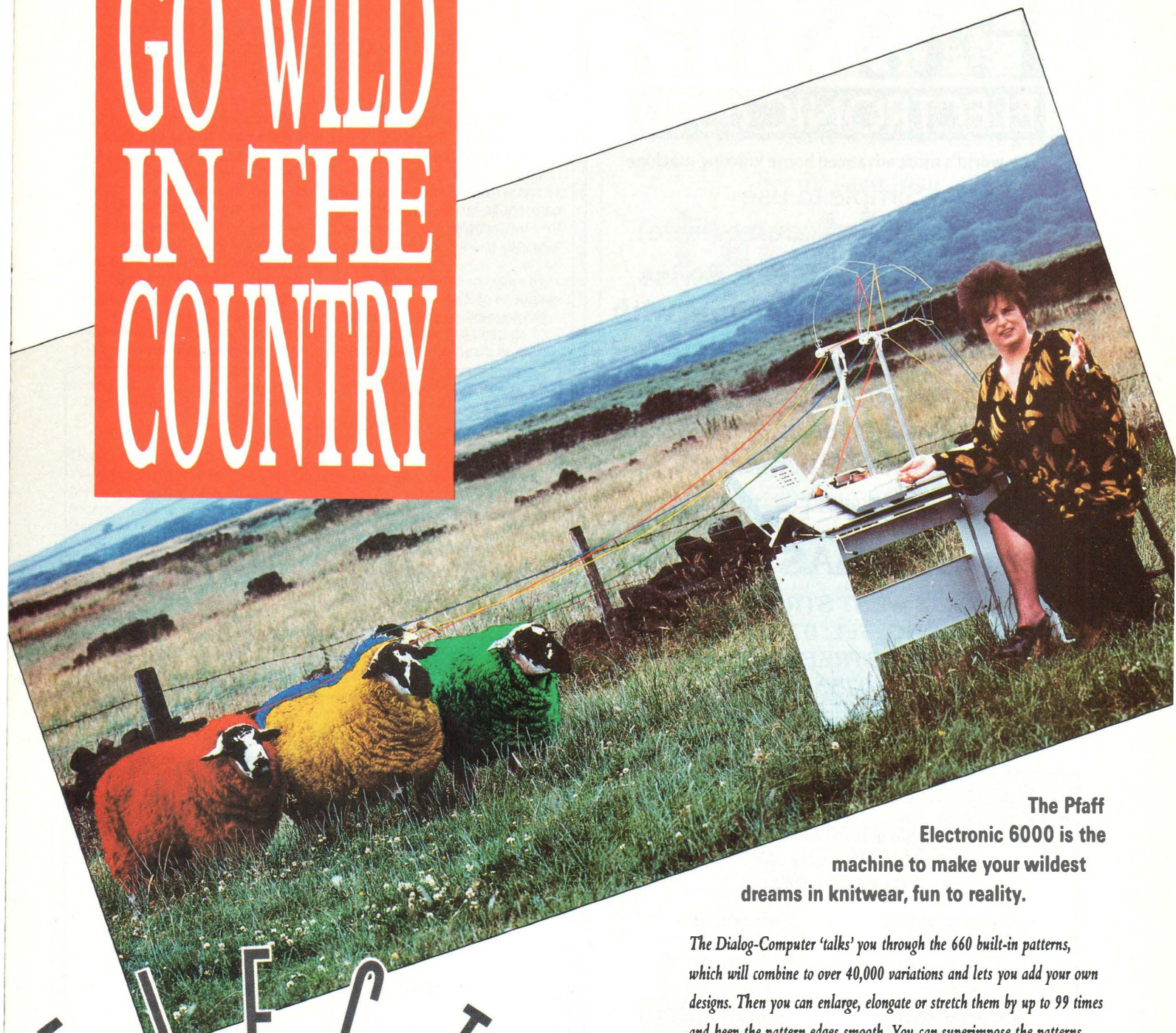
PHOTOGRAPH 3A



PHOTOGRAPH 3B



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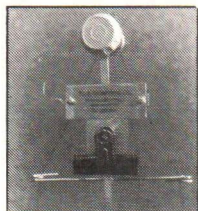
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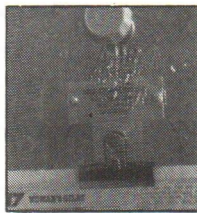
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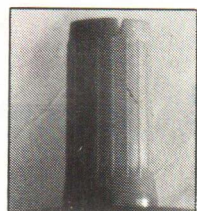
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knit 1 row. Increase stitch size to 5/5, knit 3 rows. Set lock to CX/CX, stitch size 6/6, knit 2 rows. Change to black strippers and knit 18 more rows. Join to edge of garment as for 3a. If you want to try a buttonhole on this band, knit it exactly as for the tubular band, 3a.

The next two bands are variations of 2 x 1 rib.

Photograph 4a shows a simple 2 x 1 rib band knitted sideways. Set up as diagram V. Fine four ply

yarn.

Set lock to N/N, stitch size 1 1/2/1 1/2, knit 1 row. Set lock to CX/CX, stitch size 2 1/2/2 1/2, knit 1 row. Set lock to N/N, stitch size 3 1/2/3 1/2, rack one full turn to right and knit 1 row. Increase stitch size to 4 3/4/4 3/4, knit 6 rows.

Transfer first st to 2nd N and 3rd st to 4th N as diagram VI, leave first N in working position and 2nd N in non working position. Knit 1 row. Push 2nd N to working position and knit 5

DIAGRAM I



Handle down
Orange strippers

DIAGRAM Ia

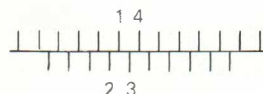


DIAGRAM II

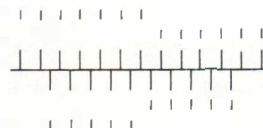
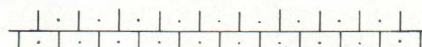


DIAGRAM III



Handle up
Orange strippers

DIAGRAM IIIa

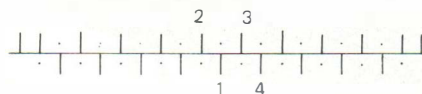


DIAGRAM IV

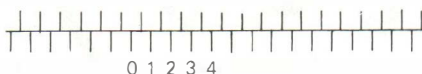
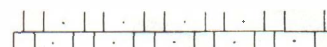


DIAGRAM V

Extra stitch for
cast on only



Handle down
Orange strippers

DIAGRAM VI

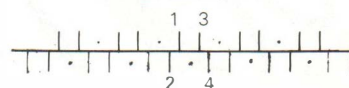
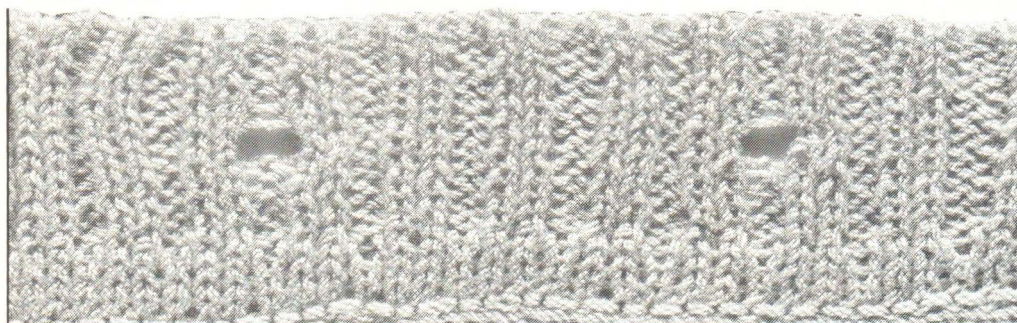


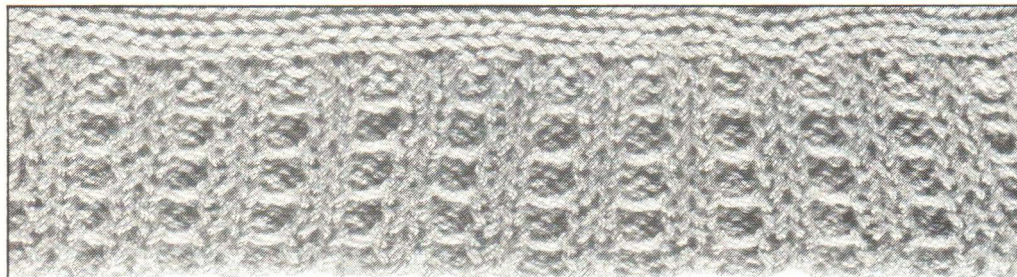
DIAGRAM VII



PHOTOGRAPH 4A



PHOTOGRAPH 4B



more rows. Push up all in between needles on both beds. Set lock to CX/CX, stitch size $3\frac{1}{2}/3\frac{1}{2}$, knit 2 rows. Set lock to N/N, stitch size to $4\frac{3}{4}/4\frac{3}{4}$, knit 1 row. Set lock to CX/CX, stitch size $6/6$, knit 2 rows. Change to black

strippers. Knit 4 rows. Join to garment edge.

Photograph 4b is another 2×1 rib but this one pulls in less than a normal 2×1 rib.

Set up as in diagram VI. Set lock to N/N, stitch size $1\frac{1}{2}/1\frac{1}{2}$, knit 1

row. Set lock to CX/CX, stitch size $2\frac{1}{2}/2\frac{1}{2}$, knit 2 rows. Set RC at 000. Set lock to N/N, stitch size $4\frac{3}{4}/4\frac{3}{4}$, knit 2 rows. * Set lock to CX/CX, stitch size $4\frac{3}{4}/4\frac{3}{4}$ knit 2 rows. Set lock to N/N, stitch size $4\frac{3}{4}/4\frac{3}{4}$, knit 2 rows *. Repeat

from * to * until RC shows 16. You can either join the band to the edge of the garment, or finish with tubular bands as in the previous 2×1 band.

If you want to make a buttonhole on this band, make it between two of the N/N rows as then you will have one N/N row left before the CX/CX rows and this will give you a neat finish.

When making a 2×1 band make sure that the end two stitches at each end of the band will be on the same bed and that they will show as knit stitches on the right side of the garment, then add one stitch at each end so that you have a set up after cast on as in diagram VII. This will give a neat edge.

All the bands in this article have been knitted in one colour but striping them is an easy way to add a little extra interest to a garment.

Next month I will try to give you some hints about calculating the length of band required and also how to attach them to the garment. In addition, there will be some more bands which you may not have tried before. Meanwhile, happy knitting.



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WHAT A SHOW!

The first British/American Machine Knitting Exhibition took place in Denver last September. It was organised by Bramwell's whose yarns are already well known to machine knitters in the United States. We were there but leave Diane Bennett to tell the story.

Diane Bennett

This was it at last – we looked down to our first view of the continent of North America. Still more than two hours flying time from Chicago, at that moment I began to realise something of the vastness of this continent. How the first settlers ever had the courage to embark on such a journey I will never know.

Despite the threat of the edge of a dying hurricane, we had left Manchester on a grey but dry day. Arriving in Denver was quite different! The landing was spectacular, with thunder clouds,

lightning but no views of the mountains. As we travelled in the bus to the hotel, the roads were more like rivers – at the end of a long, long day we wondered what sort of welcome this was! Many of us had left home at 5.00am on Wednesday morning, and it was now midnight UK time – but only 5.00pm Denver time. However, within a few short hours, all traces of the rain had disappeared and there was no more while we were there.

Not long to go now and all the planning would be over. On Friday

morning the show would be 'on the road'. To arrange a show over three thousand miles away, in another country on another continent, was an amazing achievement – I think some of us had wondered if it really would ever happen.

Of course, there were some minor problems. Anne, our Editor flew from Heathrow via New York. After spending part of the night in a sleazy hotel in New York, she arrived in Denver just four hours before those, like me, who left the UK a day later. It could only happen to Anne!

Denys Brunton had been exporting yarn to the US for several years without any problems. The 7,000 cones of yarn which he had sent to Denver, however, were held by customs officials because although they sport a Union Jack, 'Made in the UK' did not appear on the label. They were all finally labelled and released, arriving at the show about 4.00pm on Thursday. He and his assistants were then to be seen frantically unloading boxes and muttering about government officials. It could only happen to

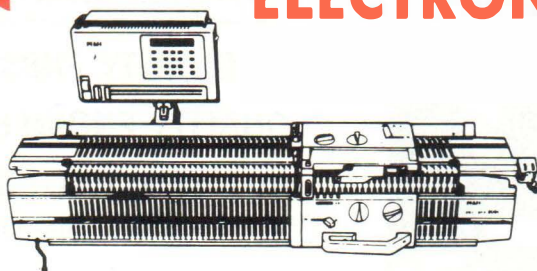
Denys!

During the day before the show, the knitters had been arriving. Nearly 1,100 from every State in the Union, from Canada, New Zealand and the UK. Groups of knitters began to seek us out – in the 'deli', the pool, the bar etc. 'We've heard your names and are delighted to meet you'. This sort of comment always leaves me slightly amazed in the UK. When it happened three thousand miles from home, I was stunned. This was only the beginning!

On Friday morning, we began to realise just how important the show was to the knitters. Half-awake, I wandered down to swim at 7.00am, and discovered that at least half the knitters already seemed to be having, or waiting for, breakfast. Before 8.00am they were queuing to go to the exhibition, which did not open until 8.30am. At 9.00am it was our turn – the lectures began. Eighteen different topics each hour from 9.00am to 5.00pm. Over a thousand different, individual schedules. Would anyone ever be in the right place? They most certainly were – not

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only there but fully with us, taking in every word, full of enthusiasm. Later in the day, we discovered just how keen they were, when they stopped us to ask questions, offer comments and feel garments (yes, just like the UK, including the ones we were wearing!).

Every hour, knitters appeared then rushed to the next lecture. Lecturers could be seen with arms or even suitcases full of garments, walking to or from a lecture, usually accompanied by a group of excited knitters. They picked up the things we dropped – which was a very good thing for

me because I am always trying to carry too much!

Apart from the lectures, the knitters were delighted by the style show (fashion show). This included knitted fashions from both sides of the Atlantic. The most amazing thing about it was that it was not possible to 'label' every item in the show as British or American – machine knitting is obviously universal.

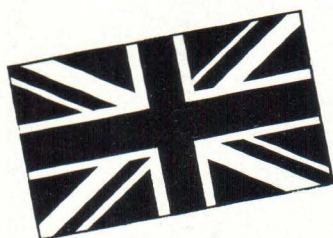
The forty booths (stands) in the exhibition included all the major machine manufacturers, yarns, books, magazines, in fact everything for the knitter. Many of the exhibitors were from the UK,

and the response to our products was fantastic. 'We love your magazine', 'Enjoy your articles', 'Love everything from the UK' – these were typical comments, and they made it all worth doing.

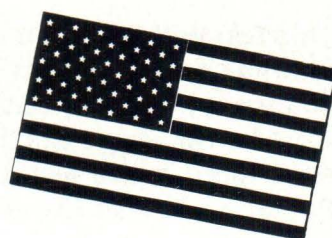
All too soon, the show was over. At the end of my last lecture, I had tears in my eyes – I had made so many new friends, had been made so welcome and I had enjoyed it so much. I can't wait two years to return – I'll be back in the USA next year!

The two days after the show were 'our' time, to see something of Denver and the mountains. This also gave me time to think

about the show and our visitors. Wherever I have been, I have always been made very welcome by machine knitters, and in this respect they were just the same – only more so! They speak the same language – just about! However, as I had learnt when we arrived and 'deplaned' at Chicago, the language may be the same, but it is also different. The knitters were like this too – the same as those in the UK in some ways, but with their own special quality which made them different. I will never forget my first trip to the USA and it certainly won't be my last. See you all again in 1992!



For our second report on this transatlantic meeting of machine knitters from the U.K. and the U.S.A. we thank Helen Loudwell and Janet Purvis of Dropinstitches for their personal experiences.



Having organised an American Style Seminar ourselves, we were thrilled to be invited to lecture at Bramwell's first British/American Seminar held in Denver, Colorado, home of Buffalo Bill. It was also our first visit to America, so we were a little uncertain how our American cousins would take to us and us to them. We needn't have worried, everyone was very friendly and made us feel at ease.

Our venue, the Denver Sheraton Tech Centre, was huge, luxurious, and, with over one thousand knitters, a mill of activity, being both hotel and conference centre. For many machine knitters, the three days of courses were simply magical, and some of the garments we saw just amazing, many taking hundreds of hours to complete. There, we discovered, machine knitting was treated as a craft and many techniques such as, appliqué, crochet and painting would sometimes all be applied to one outfit.

There was much hilarity over the minor and sometimes dangerous language differences. A jumper in America is a baby's all-in-one suit; welts, instead of ribs, also caused confusion. Best of all was the discovery that American men wear suspenders! Fear not for American manhood, they turned out to be none other than braces, much to our relief!

As both dealers and teachers we were fascinated to discover how machines were sold and taught in America. Names familiar to us were alien to Americans and we had to be aware not only of

different models but of names as well. Knitking and Brother were the same machine, just different distributors. Knitmaster was Studio or Singer, White was our Singer, only Passap remained the same.

We enjoyed a preview of the two new Brother Electronic machines, the KH900 and the KH270 and for a bit of fun staged a "race" between the KH940 and the KH900 making a half-hour sweater in lace. They were democratically knitted on both Knitking and Brother and steamed on the Passap press! While on the

subject of the KH940, we were told a funny little story concerning this machine.

A Brother distributor had gone along to a dealer to deliver the machine and commence training. Having installed it, it was time for lunch so the distributor left for an hour intending to start the training session when she returned. Not long after she left, a male customer entered the store and asked for a demonstration of the KH940. The dealer apologised, and explained she was unable to do this yet as her training would not take place until that afternoon.

The customer, having travelled some distance, was insistent on a demonstration and so they reached a compromise. He would operate the machine and she would read out the instructions, (not unknown here either). They cast-on and came to the point where they wanted to knit a built-in pattern. "Tell the machine which pattern number you want to knit," she said. Following her instructions the man leant over the machine and said "I want pattern 41 please; does the machine answer me as well?"

This story caused much amusement, but I suppose these days with talking cars and so on, it was a reasonable supposition to make.

It didn't take us long to appreciate how very fortunate we all are in the U.K. with the choice of yarns, patterns and rapid repairs to our machines. Machine centres seemed few and far between, and knitters were quite prepared to travel hundreds of miles to their knitting club. They also seemed to be either total devotees of the Japanese or European machines, but seldom both, as we are here.

Janet and I taught on Brother and Knitking machines and found our students both entertaining and stimulating. There was a keen interest in what we were doing, especially our knitting holidays, and with that, a demand for holidays for Americans similar to our European ventures. We are off soon, with forty knitters once again, this time to Portugal but that's another story.

"CLOTHES SHOW" COMPETITION

BBC TV's "Clothes Show" launched a knitwear competition in conjunction with BROTHER Knitting on 9th September with "Freedom" as the theme. The competition is open to all machine and hand knitters and the brief asks for an original piece of knitwear design which is exciting, yet practical, and which combines the best use of colour, yarns and textures.

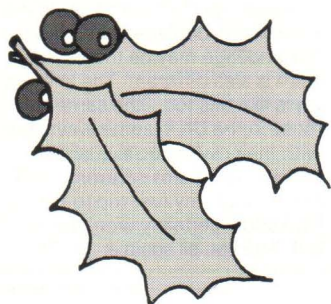
The closing date for entries is 1st January 1991 when designs and swatches will be presented to a panel of judges including Jeff Banks and Kaffe Fassett. The panel will select 24 finalists who will then be awarded £50 towards the cost of yarn to make up their garment.

Prizes include, for an overall winner, a trip for two to Japan and

the Far East; a Brother KH950i computerised electronic knitting machine and £500 worth of Rowan Yarn, for the two category winners. There will be a televised final and fashion show at a venue in Yorkshire to select an overall and one category winner, which both finalists and viewers will be able to attend.

Entry forms are available from "The Clothes Show/Brother Knitting Competition", 4 Bedford Square, London WC1B 3RA, Brother Knitting Machine dealerships throughout the country, or from the Brother Knitting Machine stand at the Clothes Show Live Exhibition, NEC, Birmingham. 6-10th December 1990, where there will also be a display of entries.

LEE BEE LIFESTYLE



FESTIVE FANTASY

This top will take you anywhere over the festive season but it's a conversation piece, so have your story ready. In escaping from the Master Mage the little unicorn became entangled in the web of the Guardian of the Portal . . . I leave the rest to you!

Lavinia Lawry-Johns

This pattern had a magic all of its own. It disappeared in the transference from the PPD to the machine and had to be started from scratch. Luckily I had the original drawings so it was merely a matter of putting it on the mylar sheets for quickness. Elusive creatures these unicorns!

I experimented with different colours and decided on white and gold. The samples I had tried were not wasted as they have now become cushion covers. The pattern begged to have some unusual feature to reflect its subject matter. The sleeves were an area in which I could stray from the ordinary and continue the theme of magic and mages. They were knitted on the side in skirt fashioning with gold stripes of Fair Isle for a delicate touch to echo the web.

The stripes act as guides to the pleating. There is an inverted box pleat in the centre and the others are folded towards the centre. Each pleat has three thicknesses of material with the gold stripe showing on the folded edge. I found that it helped to pin one sleeve first and attach the border to get some idea how much ease there would be. I machined the bottom of the sleeves into pleats and attached the border afterwards. The cast on edge was sewn on to the pleats then the border was folded over and the cast off edge used to cover the inside join of the pleats.

The length of the sleeves is

what I call "dining length". This means they do not drag in the soup and can be held back when passing the cruet. The top of the sleeve has one pleat inverted to be in line with the one at the bottom. I fitted the sleeve with pins before sewing it with the sewing machine.

On the motif you must use the cotton control of floats described in the September issue. White sewing cotton was used throughout with a regular pattern of float control (mostly every fifth stitch) and held up every other row to prevent the fold yarn springing up and forming holes.

The borders are simple if time consuming. Knit the required number of rows then hook up every other stitch from the first row of the stripe on to the last row of the stripe. The neck edging is tipped with gold by knitting one row of gold before the picot and one row after it. These little touches add a quality look to a home-made garment.

The design and knitting of this garment took time and patience to work out but once the first one is done the second is a lot easier. The shaping can be used without the pattern; the pattern can be used for cushions and soft furnishings. The pleated border would make a super headband; try one for size before making up. Let me know if you figure out others ways of using my pattern.

Best wishes for a super Christmas.

3 FESTIVE FANTASY

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Jones+Brother 950i and Knitmaster 580 electronic machines or all electronics if the division technique described in May '90 issue is used.

MATERIALS

Atkinson's Soft Cotton 4-ply.
2 x 350g cones in white (MC).
Nina A. Miklin's Lamé 4-ply.
1 x 100g cone in Gold (C).

GARMENT WEIGHT

Finished garment weighs 620g.

The fibre content of Soft Cotton is 100% Cotton; Lamé 4-ply is 64% Cupro, 36% Metallised Polyester. For further information about Soft Cotton, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA, and to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU, for further details about her Lamé 4-ply.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-92 cm, 32-36 in.
Actual size 97 cm, 38 in.
Length to shoulder 56.5 cm, 22¼ in.
Sleeve seam 35.5 cm, 14 in.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch after washing and drying (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. The cotton closes up a little after the first gentle wash. As with all natural fibres, spin in a pillowcase to remove most of the weight of water from the garment before drying. A pole slotted through from sleeve to sleeve helps to even out the weight as the garment dries if you do not have the space to dry it flat.

BACK

Using white (MC), cast on 70 sts at left and right of centre 0 by hand. 140 sts.

RC 000: TD6. K 14 rows. * TD8. K 1 row. TD6. K 13 rows. Pick up every alt loop from loose row and place on to corresponding Ns to form a hem *

Using gold (C), rep from * to *. Using white, rep from * to *. Using gold, rep from * to *. Using white, rep from * to *. Using gold, rep from * to *.

RC 098: Reset RC at 000. TD8. Using white, K 1 row. TD6. K 20 rows **. Shape sides by inc 1 st

at each end of next and every foll 20th row until there are 150 sts.

RC 132: SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows.

RC 134: Dec 1 st at each end of every row 2 times.

RC 136: Dec 1 st at each end of every alt row 2 times. 130 sts.

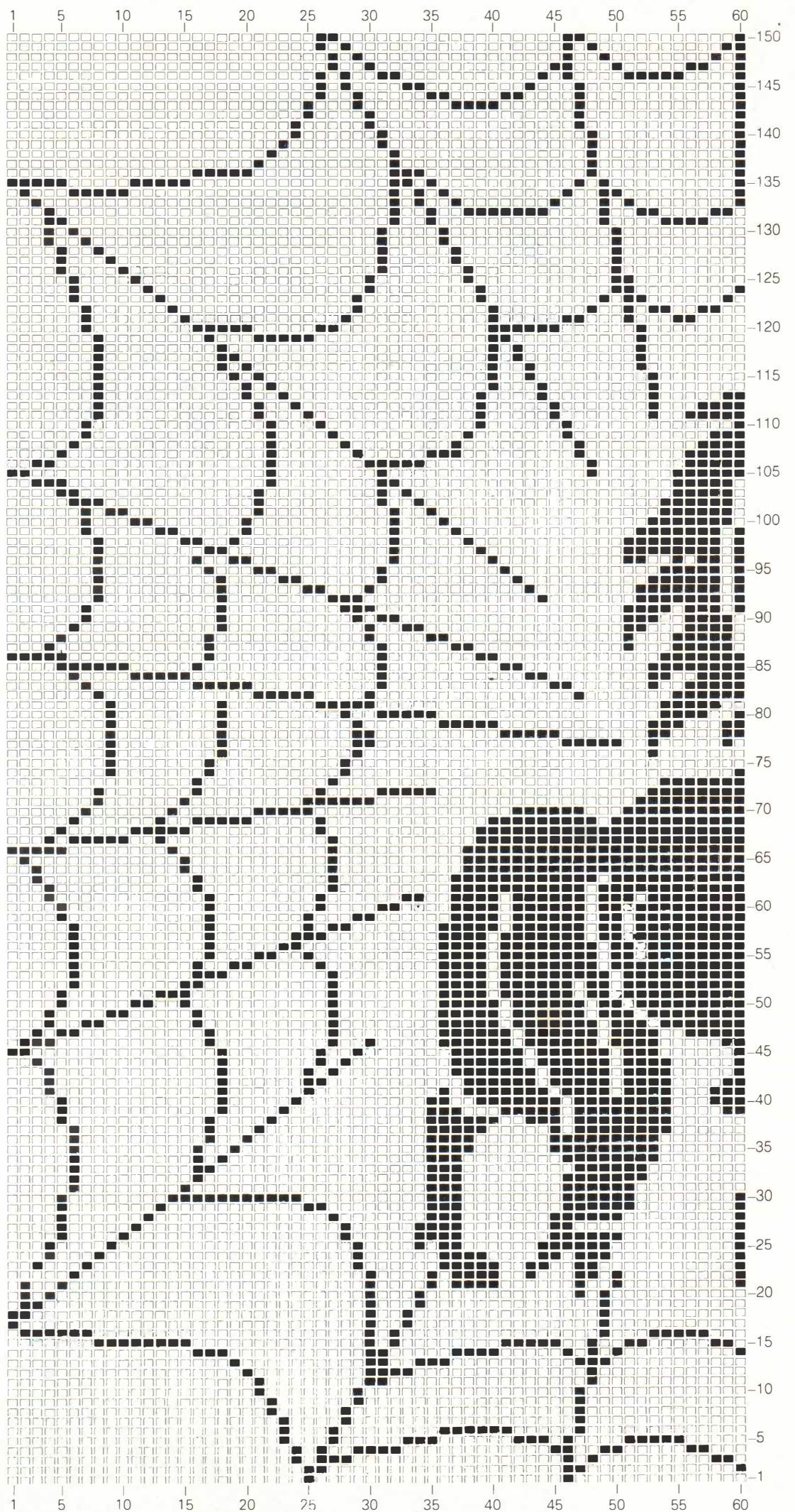
RC 140: End of armhole shaping.

RC 222: SHAPE SHOULDERS
Push 10 Ns at opposite end to carriage to HP on next 6 rows.

RC 228: Push Ns at opposite end to carriage from HP to UWP on next 2 rows.

RC 230: Place marker on st 30 at







left and right of centre 0. TD10, K 1 row. Cast off with a latch tool.

FRONT

Work as for back to **. Shape sides by inc 1 st at each end of next row.

RC 022: Program/memorise motif (I use the lace carriage for Brother machines or take carriage across twice without knitting for Knitmaster machines). Place cotton sewing thread over the first selected sts (every 5th st) and renew as necessary (for method see September issue, LeeBee). Cont to inc on every 20th row from previous inc until there are 150 sts.

RC 132: SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows.

RC 134: Dec 1 st at each end of every row 2 times.

RC 136: Dec 1 st at each end of every alt row 2 times. 130 sts.

RC 140: End of armhole shaping.

RC 172: End of motif. Cont in st st and white. Hook up float controls on next 2 rows (saves darning in).

RC 182: SHAPE NECK

K 95 sts at left on to nylon cord. Cont on rem sts for first side.

RC 223: SHAPE SHOULDER

Push 10 Ns at opposite end to carriage to HP on next and foll 2 alt rows, K 1 row. Push Ns from HP to UWP, K 1 row.

RC 230: TD10, K 1 row. Cast off with a latch tool. With carriage at left, unravel nylon cord over 35 Ns at left bringing Ns back to WP, K left side, reversing shapings.

FRONT NECKBAND

Unravel nylon cord over rem 60 Ns bringing Ns back to WP.

RC 000: TD6. Using white, K 7 rows. Using gold, K 1 row. Picot every alt st. K 1 row gold. Using white, K 8 rows. TD10, K 1 row. Cast off loosely with a latch tool.

SLEEVES

Using white (MC), cast on 60 sts at left and 40 sts at right of centre 0 by hand. 100 sts.

RC 000: TD6. K 10 rows.

RC 010: Program/memorise small Fair Isle patt. With white in feeder 1/A and gold in feeder 2/B, K 2 rows. Lock card. Cont in st st and white.

RC 012: Push 10 Ns at left to HP on next and foll 8 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 7 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Inc 1st at beg of next and foll 5 alt rows. RC 060: Release card. K 1 row Fair Isle. Inc 1 st at beg of next row. 107 sts. Lock card. Cont in st st and white.

RC 062: Push 10 Ns at left to HP on next and foll 9 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 8 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Inc 1 st at

beg of next and foll 5 alt rows. RC 114: Release card. K 1 row Fair Isle. Inc 1 st at beg of next row. 114 sts. Lock card. Cont in st st and white.

RC 116: Push 10 Ns at left to HP on next and foll 10 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 9 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Inc 1 st at beg of next and foll 5 alt rows. RC 172: Release card. K 1 row Fair Isle. Inc 1 st at beg of next row. 121 sts. Lock card. Cont in st st and white.

RC 174: Push 10 Ns at left to HP on next and foll 10 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 9 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Inc 1 st at beg of next and foll 3 alt rows. 125 sts. K 4 rows.

RC 230: Release card. K 2 rows Fair Isle. Lock card. Cont in st st and white.

RC 232: ** K 6 rows. Push 10 Ns at left to HP on next and foll 11 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 10 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 2 rows. Release card. K 2 rows Fair Isle. Lock card. Cont in st st and white **.

Rep from ** to ** 4 more times. RC 542: K 5 rows. Dec 1 st at beg of next and foll 2 alt rows. Push 10 Ns at left to HP on next and foll 10 alt rows, K 1 row. Push 5 inside

Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 9 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Dec 1 st at beg of next row. 121 sts.

RC 598: Release card. K 1 row Fair Isle. Dec 1 st at beg of next row. Lock card. Cont in st st and white.

RC 600: K 1 row. Dec 1 st at beg of next and foll 4 alt rows. Push 10 Ns at left to HP on next and foll 10 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 9 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Dec 1 st at beg of next row. 114 sts.

RC 656: Release card. K 1 row Fair Isle. Dec 1 st at beg of next row. Lock card. Cont in st st and white.

RC 658: K 1 row. Dec 1 st at beg of next and foll 4 alt rows. Push 10 Ns at left to HP on next and foll 9 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left from HP to UWP on next and foll 8 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Dec 1 st at beg of next row. 107 sts.

RC 710: Release card. K 1 row Fair Isle. Dec 1 st at beg of next row. Lock card. Cont in st st and white.

RC 712: K 1 row. Dec 1 st at beg of next and foll 4 alt rows. Push 10 Ns at left to HP on next and foll 8 alt rows, K 1 row. Push 5 inside Ns at left from HP to UWP, K 2 rows. Push 10 inside Ns at left

from HP to UWP on next and foll 7 alt rows, K 1 row. Push rem 5 Ns at left from HP to UWP, K 1 row. Dec 1 st at beg of next row. 100 sts.

RC 760: Release card. K 2 rows Fair Isle. Lock card. Cont in st st and white.

RC 762: K 10 rows.

RC 772: Cast off very loosely.

SLEEVE BORDERS

Using white (MC), cast on 130 sts by hand.

RC 000: TD5. K 10 rows. * TD8, K 1 row. TD6, K 13 rows. Pick up every alt loop from loose row and place on to corresponding Ns to form a hem*. Using gold (C), rep from * to *. Using white, rep from * to *. Using gold, rep from * to *.

Using white, rep from * to *. RC 094: Using white, K 9 rows. TD10, K 1 row. Cast off with a latch tool. Make a third border if required for a headband.

BACK AND LEFT SIDE NECKBAND

Join left shoulder. Push 94 Ns to WP. With P side facing, pick up 34 sts along left side of front neck and 60 sts across back neck and place on to Ns.

* RC 000: TD6. Using white, K 7 rows. Using gold, K 1 row. Picot every alt st. K 1 row gold. Using white, K 8 rows. TD10, K 1 row. Cast off loosely with a latch tool *.

RIGHT SIDE NECKBAND

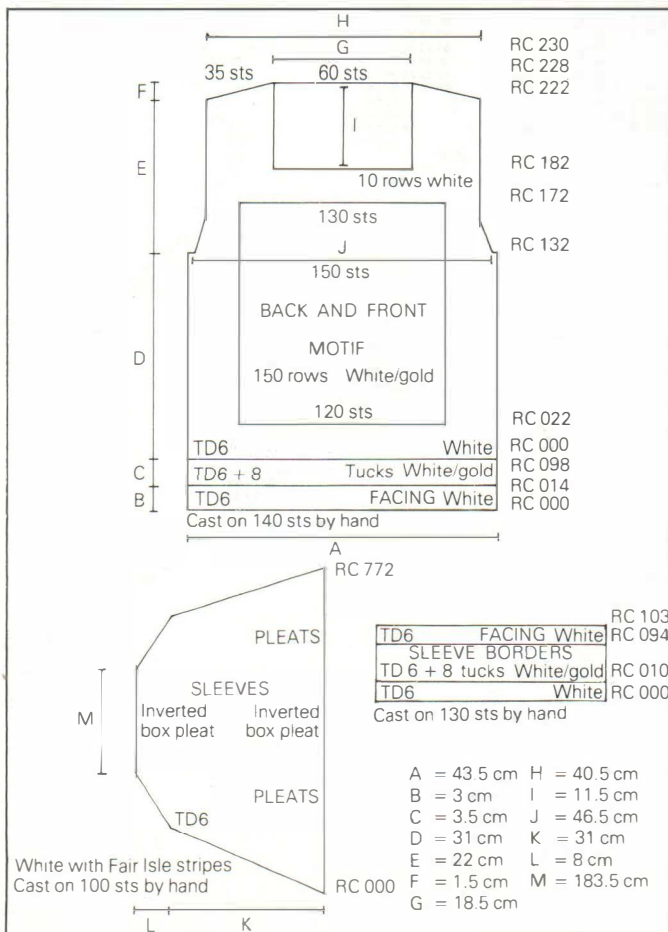
Push 34 Ns to WP. With P side facing, pick up 34 sts along right side of front neck and place on to Ns. Work as for back and left side neckband from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join right shoulder and neckband seam. Fold neckbands in half to inside and catch down, making sure the points of picot edges are level. Lap ends of front neckband over ends of side neckband and catch down. Ladder st the edges so they are completely joined. Make an inverted box pleat at top of sleeves and at centre of lower edge and fold rem pleats towards centre, always having 3 thicknesses of material with the stripes showing. Machine lower edge of sleeves to hold pleats. Join cast on edges of sleeve borders to lower edge of sleeves, turn facing to inside and catch down. Set in sleeves. Join sleeve and side seams, starting at sleeve border. Turn in facing at lower edge and catch down.



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 103 [107, 111] rows. RC shows 104 [108, 112] and work measures 27 [28, 29] cm, 10½ [11, 11½] in.

SHAPE ARMHOLES

Cast off 5 [7, 9] sts at beg of next 2 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 150 [154, 158] sts rem **. K 46 rows.

BACK OPENING

Note patt row on card. Using nylon cord, K 75 [77, 79] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 31 rows.

SHAPE NECK AND SHOULDER

Cast off 17 [19, 21] sts at beg of next row and 8 sts at beg of next

4 FAIR ISLE EVENING SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Twilley's Goldfingering.

1 [1, 2] x 250g cones in Black C31 (MC).

1 [1, 1] x 250g cone in Silver C5 (A).

1 [1, 1] x 25g ball in Gold WE39 (B).

1 [1, 1] x 25g ball in Turquoise WG37 (C).

1 [1, 1] x 25g ball in Purple WG43 (D).

3.5 mm crochet hook.

1 small button.

GARMENT WEIGHT

Finished garment in second size weighs 370g.

The fibre content of this yarn is 80% Viscose, 20% Metallised Polyester. For further information about this yarn, please write to H. G. Twilley Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 96 [103, 109] cm, 37¾ [40½, 43] in.

Length to shoulder 48 [50, 52] cm, 19 [19¾, 20½] in.

Sleeve seam 6 [7, 8] cm, 2¼ [2¾, 3¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

35 stitches and 43 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

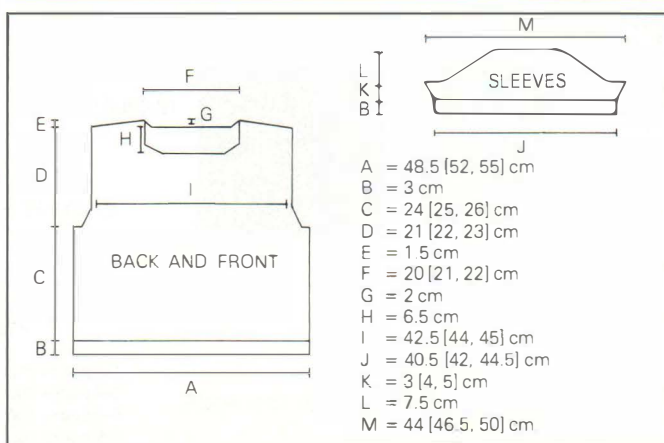
KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 13 rows MC/A, 1 row MC only [st st], 4 rows MC/B, 1 row MC only [st st], 13 rows MC/A, 1 row MC only [st st], 4 rows MC/C, 1 row MC only [st st], 13 rows MC/A, 1 row MC only [st st], 4 rows MC/D and 1 row MC only [st st]. These 57 rows form pattern.



row. * Cast off 6 sts at beg of next row and 8 sts at beg of next row. Rep from * twice more. K 1 row. Cast off rem 8 sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 58 rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 12 [14, 16] sts. Using nylon cord, K 69 [70, 71] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 [5, 6] sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and every foll alt row until 40 sts rem. K 2 rows.

SHAPE SHOULDER

Cast off 8 sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 8 sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 71 [74, 78] Ns at left and right of centre 0 to WP. 142 [148, 156] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 70 [73, 78] Ns at left and 70





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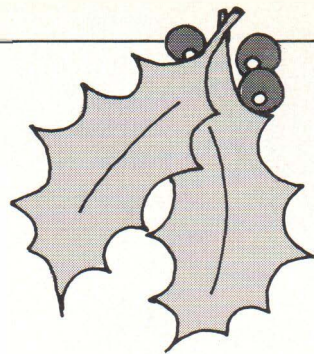
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◀ 32

[73, 77] Ns at right of centre 0 to WP. 140 [146, 155] Ns. Work as for back from * to *.

1ST AND 2ND SIZES

Inc 1 st at each end.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

142 [148, 156] sts.

ALL MACHINES

Insert punchcard and lock on 34th row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt (starting with 34th row). Shape sides by inc 1 st at each end of next and every foll alt row until there are 154 [164, 176] sts. K 2 rows. RC shows 14 [18, 22] and work measures 6 [7, 8] cm, 2¼ [2¾, 3¼] in.

SHAPE TOP

Cast off 3 sts at beg of every row until 106 [116, 128] sts rem. Cast off 4 [5, 6] sts at beg of every row

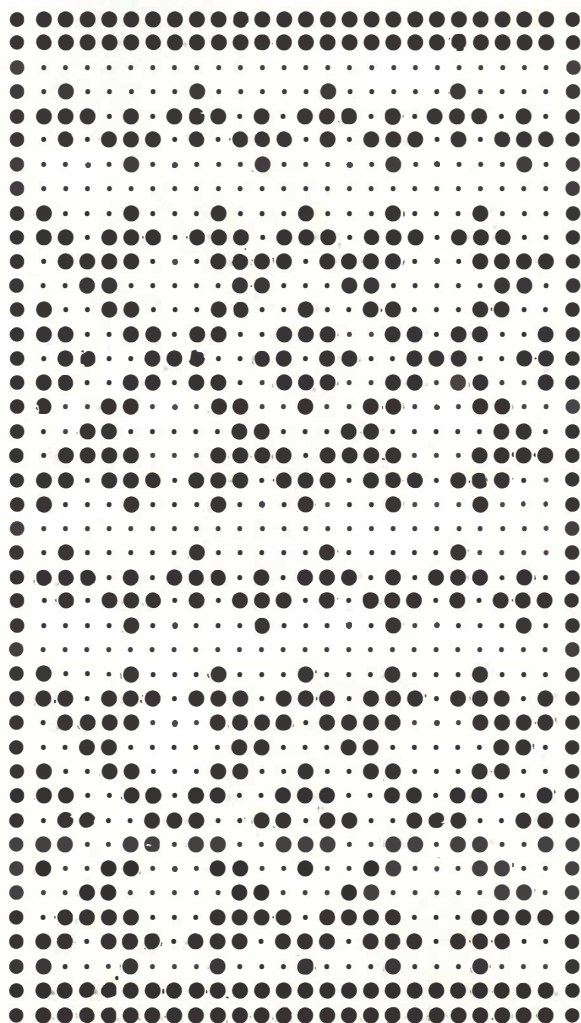
until 66 [66, 68] sts rem. Cast off 7 sts at beg of next 4 rows and 7 [7, 8] sts at beg of foll 2 rows. Cast off rem 24 sts.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Using a crochet hook and 2 strands of MC, work a row of dc around neck edge and back opening, starting and finishing at lower edge of opening. Using 1 strand of MC, work a chain st loop at top of opening on left side. Sew on button.





STITCHWORLD FABRICS – 3

This month, Diane explains some of the ways of knitting motifs using Stitchworld patterns for 930, 940, 950 and 950i machines.

Diane Bennett

When using an electronic machine, motifs can be knitted in many different ways. Owners of punchcard machines are familiar with knitting single motifs, that is, one repeat of a suitable design usually centred on a piece of fabric.

Motifs on electronic machines can be any number of repeats of a pattern. One useful way to use the motif setting is to make a pattern repeat over most of the needle bed, but exclude the part pattern at each side which can give untidy edges. Owners of 950 and 950i machines can also leave the edge stitches plain, to give a neat finish – for example when knitting lace.

Using first or end needle position, a motif can be placed in any position on the needle bed. One motif can be knitted in the centre of a garment piece, but it is also possible to place it in any other position, for example as a “breast pocket” on a jumper front. More than one motif can be knitted and it is even possible to combine all-over patterns and motifs in the same garment piece.

Most of the examples of motifs in the Stitchworld book are to be used to knit Fair Isle. The electronic machine is marvellous for knitting large Fair Isle designs – it is now possible to fill a garment piece with a single design. The edges of the motif need to be wrapped, using a strand of main yarn, to neaten the edges. Other stitch patterns can also be used to knit motifs.

Lace motifs can be anything from a small single design (see Sample 4) or panel, to a large lacy design containing a pattern shape. One advantage of lace is that the fabric has no floats. A lace panel can be used to decorate the fronts of a jacket or the centre of a sleeve and 950/950i owners can use an A+B motif to knit two lace

panels in a jumper front.

Thread lace can also be used to knit motifs. When knitting thread lace, the blank areas are knitted with both yarns together, which makes it possible to knit large motifs without long floats. Sample 3 is a simple butterfly pattern, using a 1x1 bird's-eye for the main part of the motif.

It is also possible to use weaving for motifs. The weaving yarn should be laid only over the selected needles, forming a panel of weaving. Design 30 is used for Sample 2 and the width of this panel can be altered as required. More complex shapes can also be used for woven motifs.

Motifs can be knitted in garter stitch. If a smooth, fairly shiny yarn is used, preferably in a light colour, many Fair Isle designs are suitable for garter stitch. Look for fairly large, bold designs, for example the footprint, pattern number 89.

Tuck and slip stitch are rarely used for motifs because the patterned areas of the fabric are at a very different tension to the stocking stitch areas between the motifs.

When programming motifs, 930 and 940 machines ask for the starting needle on the left (end needle position) and the number of motifs (quantity). This makes programming motifs very simple, but has some limitations, for example extra plain stitches cannot be included between repeats. For 950 and 950i machines, it is necessary to programme the first needle position and the first and last needles on which the motif is to be knitted. Pushing the needles for each repeat of the motif slightly forward makes programming easier, but always knit one repeat to check the programming because it is easy to make mistakes.

SAMPLE 1

This sample uses Pattern No. 541, knitting one, two and three repeats of the pattern. This could be used as a yoke on a jumper front, or the sequence could be reversed and knitted after the welt.

Before starting to knit the motif, break off two lengths of main yarn to wrap the edges. After selecting the first row, make small loops and hook over the first unselected needle on each side of the motif. Use the yarn to wrap the first unselected needle on the same side as the carriage on each row.

1. Program the single star, 24 stitches wide. 930/940 end needle position yellow 12, quantity 1. 950/950i first needle position yellow 12, lhs of motif

yellow 12, rhs of motif green 12.

2. Knit until row 23 has been selected. Change the program to knit two stars: 930/940 return the pattern to row 1, end needle position yellow 24, quantity 2. 950/950i first needle position yellow 12, lhs of motif yellow 24, rhs of motif green 24.

3. 930/940 knit until row 23 has been selected. Return the pattern to row 1. Change the program to knit three stars, first needle position yellow 36, quantity 3. 950/950i until row 46 has been selected. Change the program to knit three stars, first needle position yellow 12, lhs of motif yellow 36, rhs of motif green 36.

4. Complete the pattern by knitting three repeats of the star, finishing after knitting row 23.

36▶



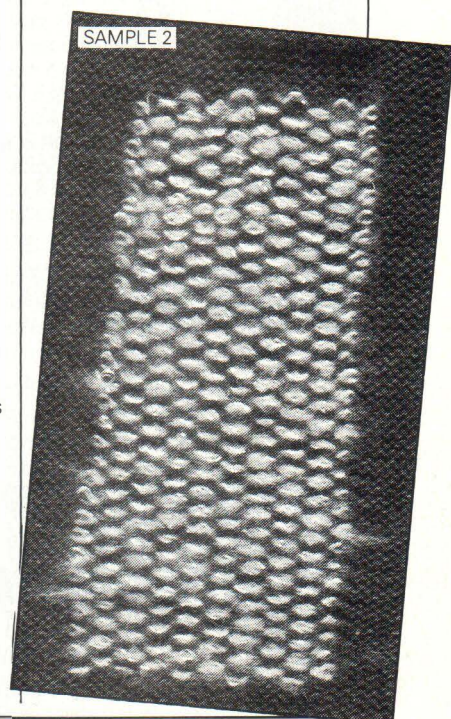
SAMPLE 2

This simple panel is woven using Design 30. The width of the panel can be varied to suit the garment on which it is used. Keep the tension of the weaving yarn as even as possible to avoid untidy edges to the motif. If using fluffy or textured yarn, put switch No.3 up to double the width of the pattern.

1. Program the motif knit over the centre 16 stitches on the needle bed. 930/940 end needle position yellow 8, quantity 8 (the pattern is two stitches wide). 950/950i first needle position yellow 8, lhs of motif yellow 8, rhs of motif green 8.

2. With the change knob set to KC2 to stop the end needles selecting, knit one row to select the needles.

3. Lay the weaving yarn over the selected needles and knit one row. The alternate needles are selected on the second row. Continue laying the weaving yarn over the selected needles each row.





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PART EXCHANGE



SAMPLE 3

The butterfly is knitted in thread lace with pattern number 421. This would be very attractive for an evening top using fine Lurex for the thin yarn.

1. The butterfly design is 38 stitches wide, so to centre the design it should be programmed with first (end) needle position at yellow 19. 930/940 ENP yellow 19, quantity 1. 950/950i FNP yellow 19, lhs of motif yellow 19, rhs of motif green 19.

2. While knitting the pre-select

row, knit the fine and thicker thread together in the main feeder. After completing the row, put the fine thread in feeder B.

3. Knit one repeat of the motif with the change knob set to KC2 to stop end needles selecting.

When using thread lace as a motif in a garment, the fine and thicker thread should be knitted together for the rest of the garment so that the look and thickness of the fabric is the same on the plain sections and each side of the motif.

SAMPLE 3



SAMPLE 4

Very few of the Stitchworld lace patterns are suitable for knitting lace motifs. This sample uses pattern number 167, but owners of the 930/940 need to push back the needles on each side of the single butterfly.

1. 930/940 program pattern number 167, ENP yellow 17, quantity 1. 950/950i change to 999 mode and program one butterfly 1 - 40 - 10 - 26, FNP yellow 8, lhs of motif yellow 8, rhs of motif green 9.

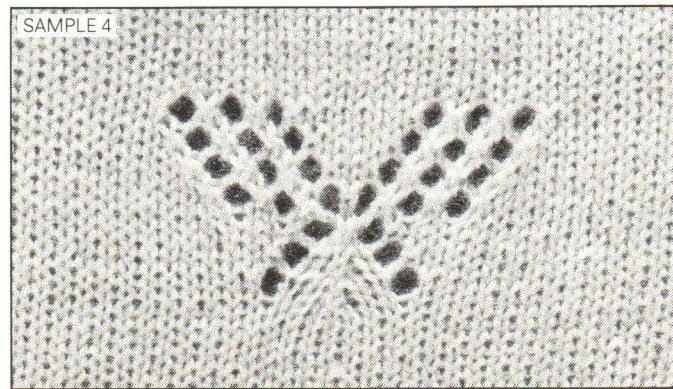
2. 930/940 after row 18, push back any needles selected outside yellow 8 to green 9. All machines - after row 18, some rows with the lace carriage

are blank rows which would transfer for butterflies on each side of the motif. Follow the memo information carefully. Knit to row 40 to complete the butterfly.

These simple examples show the range of motifs which can be knitted with Stitchworld patterns and electronic machines. PPD owners can alter motif patterns as desired, for example a second motif can be placed to start knitting before the first motif is complete.

Next month, I will be exploring the use of the variation switches with Stitchworld patterns which makes it possible to use a very large number of patterns for more than one stitch.

SAMPLE 4



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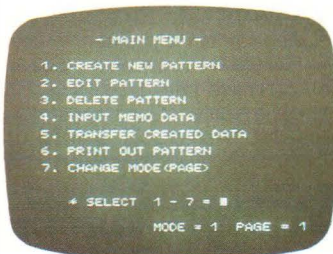
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QUESTION TIME

This time it is patterned knitting that raises the questions at our Club. Pat is ready with the answers to long floats, shaping in Fair Isle and tuck stitch and the mysteries of punch tuck lace.

Pat Coulston

Q "I have knitted a jumper for my son that has a row of soldiers going across. He loves it, but the snag is that whenever he puts it on, he gets his fingers caught in the long strands that go across the back of the pattern. He is always in a hurry and doesn't take care, so I wondered if there is anything I can do to outmanoeuvre him?"

A "We can all imagine this youngster diving into his sweater! and yes, you can outmanoeuvre his antics!"

These long strands of yarn at the back of the garment are called floats. They occur when you have more than about five squares on the punchcard that are either left blank, or punched out, between the rest of the pattern. When you are designing your own card, you can make sure this does not happen (not always easy) – do look at Iris Bishop's punchcard designs and note how she always seems to avoid the problem of floats by clever designing. However, when you are copying a bold motif, for example your soldiers, this is not so easy to put right, so try these ideas:

a) Keep an eye on the work as you knit and watch out for a long float on the row you have just knitted. When you see one, take the single transfer tool and in about the middle of the float, lift the strand and place it on to the needle above. When you knit the next row, this will just knit in and not show on the front. For a very long float, pick the strand up in two places. For Brother and Toyota, when the long float goes under the needles that have been selected, take the needle back to working position, hook up the float and then return the needle to the selected position. This will not show through on the front, although it does tend to 'spread' the stitch on both sides a fraction.

b) Some people latch up the floats at the back, using the latch tool. You start with a float at the bottom and 'latch it up' all the way, putting the 'stitch' on to a needle.

c) This method takes a little longer, but is really good and is done by lining the motif(s) on completion of the knitting. However, do make a note of the number of rows knitted for the

motif.

Find some matching sewing polyester thread (you could use one ply yarn, but it is a little bulky).

With the wrong side of the work facing you, pick up the 'stitches' all along the line, one row above the top of the motif. At the same tension as the main knitting, knit the same number of rows as the motif, pick up the stitches from one row beneath the start of the motif and still with the cotton, knit one row and cast off. As you knitted the cotton at main tension, this little lining will work out at the same size as the motif(s) knitting. Just include the sewing cotton lining in with the side seams when you sew up.

If the motif is just a single one, you can use the same method, although only pick up the same number of stitches as for the motif, plus two more on both sides. Then, on completion, sew down the sides of the lining neatly to the garment."

Q "Whilst talking about Fair Isle, are there any special tips you have regarding shaping neatly?"

A "Only really to keep the shaping simple. When decreasing, do the edge decrease, that is, take the second end stitch to the end needle and bring both stitches back to the empty needle. Increasing, pick up the heel of the last knitted stitch and place it on the empty needle. Casting off for armholes or shoulders, make sure you use first one colour then the other as you work so that you finish up with both yarns together, not one left at the beginning of the cast off! Remember, if you bring needles into HP and knit across, all those needles that are in HP will knit back in the **second colour**. On the Brother machines (not the Knitmaster) if you take the selected needles back to working position, those stitches will all knit in the **main colour**."

Q "We all seem to be concerned with pattern today as I would like to ask about tuck stitch. I have great difficulty in shaping neatly. When I want to transfer the stitches, they have loops on them and I get in a real pickle."

A "This is the same problem that we looked at last month, but then we were doing half Fisherman's rib (which is tuck stitch, but using the ribber).

What we want to aim at is to get the stitches that are going to be involved with the shaping to knit plain and not to pattern

INCREASING. On the row

before the increase is due, bring one needle at both ends out to HP. Knit that row. Note those end stitches knitted plain. Now you can pick up the heel of the end stitch and put it on to an empty needle. Leave both those end needles out in HP because you do not want them to knit back in pattern as they are a bit tight and might drop off or misknit.

DECREASING. On the row before the decrease is due, bring the end two needles to HP. Knit that row. Do the decrease and leave that needle in HP.

CASTING OFF. On the row before casting off, bring the required needles to HP. Knit one row and now you can cast off happily with no loops to confuse the issue!"

Q "I have a Brother 881 and have been trying punch tuck lace. I have given up because I get no pattern at all, only plain knitting. Stupid machine!"

A "That last comment will go to all our hearts – then we will feel guilty because nearly always, the poor old machine gets the blame when it should really be 'stupid me'!!

This problem of 'misknitting' applies only to owners of Brother 840, 881 and 890 (to date).

Turn your carriage upside down and look for two little pink (on some machines they are orange) cams (like little blocks) that are situated at the back (where the carriage sits on the rail of the machine). In the middle of each cam is a tiny black screw. Turn the patterning cam to KC. Take the single transfer tool and turn this tiny screw and you will see the cam alters its position. Turn it back to where it was. So now you can see you have two positions for these cams. Position 1, which is how it comes from the factory, is when the cams are in working position.

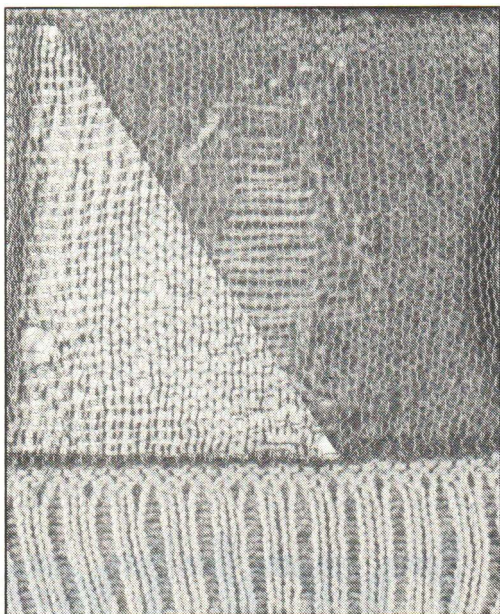
If you put in a punchcard, with some needles in working position but no yarn, turn to KC and knit a few rows, you will note the end needles always select in the upper working position (they never join the other needles in working position). However, if you turn those cams as described, half a turn, they will move back a little and are now in non working position.

Now, still on KC, 'knit' a few rows as before and you will note that the end needles follow the pattern – that is, they sometimes are in working position and sometimes in upper working position.

To sum up. When cams are in normal position (working position) the end needles never select in pattern so always knit a plain stitch or, in Fair Isle, knit that end stitch in second colour.

When cams are in the other position (non working position) the end needles select in pattern and so you get patterning stitches at the ends of the work.

The earlier model 840 machines



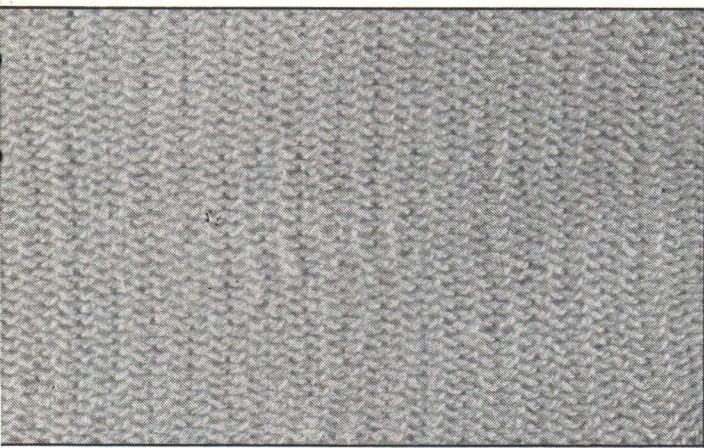
Motif lining knitted in sewing thread.

do not have these little cams beneath the carriage and if you wish to knit punch tuck lace, you must remove the needles not required (those in non working position) completely.

Now, when you work in punch tuck lace, you will have needles arranged in a special way, that is, using Card 1, with the card rotating and cam set to tuck.

comes stitch pattern A. Press ABC again, up comes stitch pattern B. That is the one you want, so press - ENT. SX - ENT GX - ENT and so on, programming pattern B in the usual way."

Q "Thank you, but while on the 6000 subject, just a quickie.



Punch tuck lace knitted with needle arrangement given below.

llxxlxxlxxlxxlxxl0xxlxxlxxlxxlxxl
l = needle in work. x = needle out of work. 0 = the 0 marked on the machine.

So, if the cams are in the normal position (working position), every time this carriage passes an empty needle(s), it will think it is starting a new row and knit that first stitch plain. Your pattern wants you to tuck selected needles, but, no matter how much you argue with the machine, how much you call it names, it will **always** knit that stitch plain - hence - no pattern. All you have to do is to turn those little cams to non working position and all will be well!

On the electronic models, KC1 is like the working position and KC2 the non working position of the little cams. For single motifs and tuck lace you would use KC2."

Q "Do you mind if I ask a question about the Passap 6000?"

A "Please do, we try to help with all makes of machine."

Q "I was working with several patterns, A, B, C and D and after finishing with pattern D, I then wanted to go back to pattern B, but when I pressed ABC again, pattern E came up. I pressed ENT and then all I got was an error 201 message. So, I went back to the beginning and had to go through the whole rigmarole again. Is there a short cut?"

A "There certainly is. When you are ready for the new pattern, press fast forward to: Program - NO Start cast on - ENT Start Pos - ENT Cast on - press ABC and up

How can I change the number of needles over which I am working, in the middle of a pattern?"

A "Press COR. Up comes the number you are working over. Change this to the number required, remembering also to press 'minus'. Up comes the number for the right hand side. Alter this and press ENT. It is still flashing, so press ENT again and the alteration is complete."

Q "I have made several shadow pleated skirts and have had great success using the In-Tec Steamer. However, on one skirt, I misread the number of stitches required and also managed to let the weights stay on too long and now have an evening skirt. Any suggestions apart from undoing it all?"

A "Yes, I did just the same! Not wanting to undo it all, I decided to take the scissors to it.

At the waist end, I measured from the top the amount I wanted to lose - for me it was six inches which I marked all the way round.

On the sewing machine using a 'stretch' needle, polyester thread and with a zig zag setting, I stitched all the way round and then cut the knitting above the zig zag stitching. I handled the fabric carefully so as not to put any weight on the cut edge.

Then I made the waistband in the normal way, although picking up the fine rows was a little more difficult. However, although the band has not as perfect a finish as one normally gets, you would not know the difference and it is perfectly firm. One skirt salvaged and much time saved!!"

Coffee was now being served - so time to close for this month.

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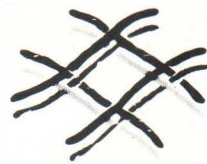
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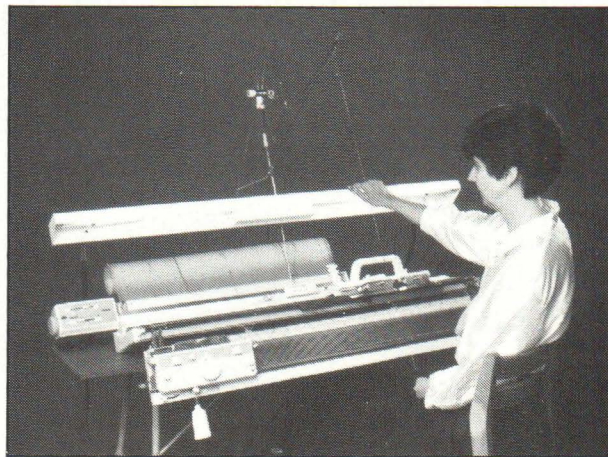
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5 SLIP STITCH BATWING SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Amber 4-ply.
1 [1] x 330g cone in Amber Lurex (MY).
12 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 290g.

The fibre content of this yarn is 100% Cashmilon. For further information about this yarn, please write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-92 [97-107] cm, 32-36 [38-42] in.
Length to shoulder 52 cm, 20½ in.
Sleeve seam 42 cm, 16½ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

29 stitches and 52 rows to 10 cm, 4 in measured over slip/skip stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

We used Toyota card 220 from Knitting Pattern Book for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam between Ns 36 and 37 at left for back or right for front. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

First needle position yellow 36 back or green 36 front.

BACK

Push Ns 24 to 73 inclusive at left of centre 0 to WP. 50 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 3 rows. Release card and cont in slip/skip st patt. Inc 1 st at right edge of next and every foll alt row until there are 146 sts. K 66 [90] rows. RC shows 260 [184].

SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 8 alt rows. K 71 rows. Inc 1 st at beg of next and foll 8 alt rows, K 1 row. Cast on 6 sts at beg of next row. k 66 [90] rows. Dec 1 st at right edge of next and every foll alt row until 50 sts rem. K 1 row. Cont in st st. K 1 row. RC shows 628 [676]. Using WY, K a few rows and release from machine.

FRONT

Work as for back reversing shapings by reading right for left and left for right.

CUFFS

Join shoulder and upper-sleeve seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 56 [62] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 [62] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With K side facing, replace sts at lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 13 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K until strip is long enough to go around neck edge. Cast off.

MACHINES WITHOUT RIBBER

Using MY, cast on 13 sts by hand. Set RC at 000. Using MT-1, K until strip is long enough to go around neck edge. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 13 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 7 rows. * Make a buttonhole over centre 5 sts. K 37 rows *. Rep from * to * 4 times more. Make another buttonhole over same sts as before. K 37 rows. RC shows 229. Place marker at left edge. K 195 [233] rows. RC shows 424 [462]. Place marker at left edge. K 37 rows. Rep from * to * 5 times more. Make another buttonhole over same sts as before. K 7 rows. RC shows 653 [691]. Cast off.

MACHINES WITHOUT RIBBER

Using MY, cast on 13 sts by hand. Set RC at 000. Using MT-1, K 5 rows. * Counting from both edges, make buttonholes over sts 4 and 5. K 30 rows *. Rep from * to * 4 times more. Make buttonholes over same sts as before. K 30 rows. RC shows 185. Place marker at each end. K 158 [188] rows. RC shows 343 [373]. Place marker at each end. K 30 rows. Rep from * to * 5 times more. Make buttonholes over same sts as before. K 5 rows. RC shows 528 [558]. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

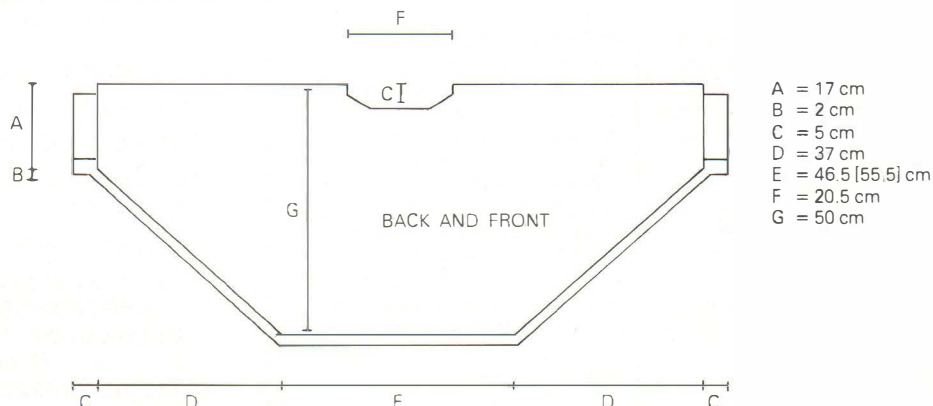
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

MACHINES WITH RIBBER

Join neckband seam and sew into position. Sew button and buttonhole bands into position.





◀40

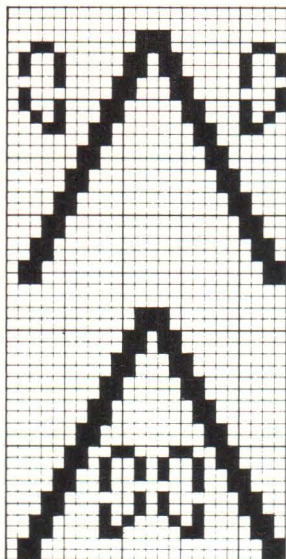
matching markers to both ends of lower edge.

MACHINES WITHOUT RIBBER

Join neckband seam. Fold neckband in half and sew into position. Fold button and buttonhole bands in half lengthways and sew into position, matching markers to both ends of lower edge. Neaten ends.

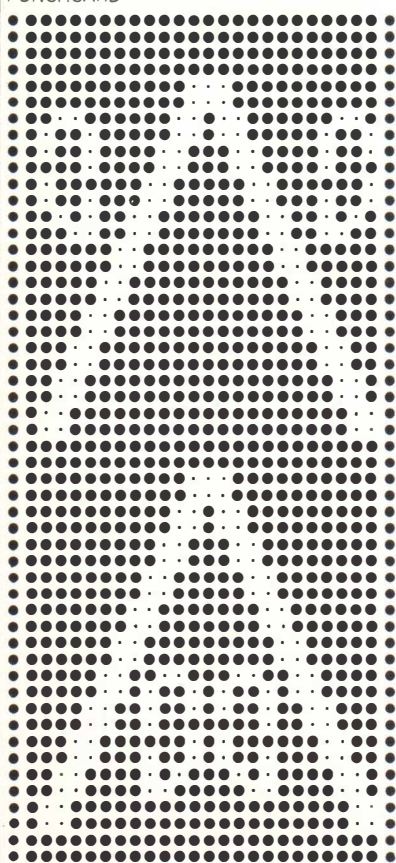
ALL MACHINES

Finish buttonholes and sew on buttons.



ELECTRONIC

PUNCHCARD



TALKING TOYOTA

THE END IS JUST THE BEGINNING . . .

Recently I heard a vicar say that although a wedding seems to be the end point of what might have been months of preparation, it is, in fact, only the beginning. When you have spent weeks, months, even years learning every aspect of a knitting machine, it is possible to think that you have learned all there is to know about it and that's the end of it, but if you have really reached this happy state, perhaps it's time to put all that knowledge to work for you.

Shelagh Hollingworth

WHERE DO YOU GO FROM HERE?

Do you want to take all that you have learned and put it to use by starting up a business? It isn't easy to find out how to do this and if I'm asked (you'd be surprised at how often) I generally say "just do it". It does not cost a great deal of money to start with, the largest cost had no doubt already been dealt with – that of buying a knitting machine in the first place.

Whichever aspect of machine knitting you expect to take up, even if your business happens by accident, try to avoid starting in awkward conditions. If you have the machine set up on the dining room table and have to fight for space, you may well come to the conclusion that making garments for cash isn't worth it, particularly if it involves having to put away the machine every so often. Make up your mind that this is definitely going to be a business venture and it is important that you start as you mean to go on. There will be time enough to put it all away if it turns out that the family is right and you cannot make a go of it but a little positive thinking will ensure that they're wrong.

Having established your working area, no matter how small, take a little time to arrange things. You will need to work in a good light, there are so many clients who want to have items made in black or navy and it is probably best to have the needlebed sideways on to a window. I am right-handed and I

feel most comfortable with a window to my right. When I first started I had the table against a wall but this turned out to be a mistake. There were occasions when I needed to get to the other side of the machine and I would find myself on my hands and knees scrambling about under the table to retrieve a ball of yarn or even the double-eyed bodkin on one occasion (I swear that useful little tool has legs) and had the table not been against the wall I could have simply walked round it. What's more, I don't think it did the tension masts much good either. Now I'm away from the wall, with a window to my right and, by happy coincidence, the overhead spotlight shining directly on to the needlebed over my right shoulder. However, I do not reckon to be working at the needlebed after dark if I can help it, which brings me to the next important point.

HOURS OF FUN

Once you have some sort of established business going for you it's a good idea to plan out the work. By planning you can find out how much work you have coming in, how long it takes you to accomplish it and, best of all, how much money it's bringing in for you.

People who go out to a job have one thing settled in their minds at the outset. They know how many hours they are going to work and how much money they will earn. To make this venture worth your while you need to do some

calculations. Try to work out how many hours you can comfortably work in a week and then calculate how many articles you could make in that time. You should be able to tell from that how much cash you could make (by multiplying the number of items by the charge for each) and from that you could also work out how much you will make per hour.

At first the result of all that arithmetic may give you a shock. Self-employed people do not necessarily make huge profits but there are certain advantages to be taken into consideration that are incalculable. For example, those who work at home can work the hours that suit them. As I said earlier, I try to avoid the needlebed after dark, I machine knit by daylight and do finishing and packing in the evenings. If I'm hard pushed for time I get up an hour earlier and over one week that means I'm putting in an extra six hours – almost an extra day's work each week. While you work at home who is going to know that you wear out your old tights and jeans? It might be a bit lonely but again, who knows that you take time out to cuddle the dog or eat a bar of chocolate? You can take an afternoon off and make up the time whenever it suits you. I must emphasise that you can only do these things once you have established a routine, otherwise your business will fold from lack of attention.

On the subject of discipline, you will not only need a timetable, you will need to keep books, even of the most elementary, sort. The National Insurance and Inland Revenue people will probably need to know what is going on and provided you are totally honest with them, they will prove kind and helpful to you. When I first started I kept just one large book with separate columns. The first column was blank (filled in last), the second gave the job number, the wide space in the centre gave details of the client and the work, then there was a column for the date required, a column for finished or despatched date and finally the cost as on the invoice. When the invoice was cleared I just ticked the first (blank) column, the job number from the second column followed right through so that I could check up on it and it also served as the invoice number, making it easy for me to tick it off when payment was made. Later on things became more complicated because I was using other knitters, but although I needed more books I still kept them as simple as I could.

The work details were kept to a minimum in the job book and a larger book took all that vital information, such as yarn to be used, colour, dye-lots, sizing and so on. Yet another book was used for drafting patterns since this often takes sheets and sheets before I get it just the way I want

it. Unless you set out to do designing you may not need all that amount of paper, but take it from me those students pads (A4 size) are really handy to have around to scribble notes on, especially if you have occasional interruptions in your work.

There doesn't seem to be any opportunity to incorporate the time taken for writing up your books, taking orders, measuring clients, preparing swatches and making tension samples into your time and motion study for calculating cash flow but they should be included somewhere because they all take time. It is easy to be drawn into the false idea that because you have taken two hours to produce a garment that somebody has paid £20 for, you are making £10 per hour. How about the cost of the yarn? The time taken to measure the client, to discuss it with her? Bear in mind all those little extras and also, if that is the only garment you have made that week, your income is just £20 per week.

STARTING MEANS FINISHING TOO

You may enjoy machine knitting

like crazy, most keen machine knitters are really hooked and love seeing the pieces turned out at such terrific speed. Ask the same ladies how they feel about making the pieces up and it's a different story. However, if you mean to produce items for clients, whether for marketing or as original designs, the finishing is as important as the garment.

Once you have really got going, if you provide quite a lot of garments, the obvious thing to do is to get a linker – not only fast but giving an excellent finish. If you haven't got that far and you are finishing by hand, the most vital thing to remember is that you need your article to look **hand-made not home-made** and there is quite a difference. Unlike with hand-knitting you will have little or no problem sewing shoulder seams because we all know about putting needles in holding position and casting off all the stitches in one go and the possibility of placing the two shoulders (right sides facing) on to one set of needles and casting them off together. Try to think of the seams that a dressmaker would make and you won't go far wrong, except that in knitting the seams are closer to the selvege.

I use mattress seam for straight seams and most tuition books give instructions for that method. Having the right side of patterned

"Whichever aspect of machine knitting you expect to take up, even if your business happens by accident, try to avoid starting in awkward conditions. If you have the machine set up on the dining room table and have to fight for space, you may well come to the conclusion that making garments for cash isn't worth it."

work towards you means that you can match up the side seams perfectly. I have had this foible about getting the pattern matched up for many years after being out with my college tutor one day and hearing her remark "Now that's a cheap suit" as this unsuspecting young man walked by. When I asked in all innocence how she knew, she replied "the stripes don't match at the seams". When your livelihood depends upon details like that you do tend to notice and I have been noticing ever since.

Presentation is another thing that could break or make your work. Tissue paper and clear plastic bags not only keep the garments fresh and neat but they show that you take a pride in your work.

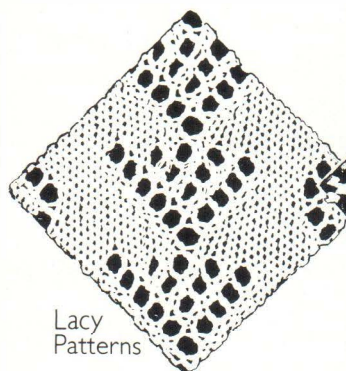
Little details like this only go to enhance your work, where you find the work in the first place is

up to you. Only you know which of the machine knitting options suits you best and only you can sell yourself.

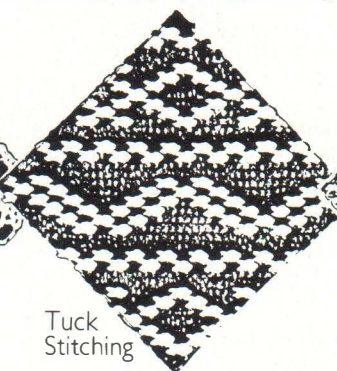
I did say that learning all about the machine can prove to be a beginning. I have learned a great deal about my K858 Toyota and its accessories and have made it work for me but instead of carrying on from that beginning, to my surprise, I find I am going off at a tangent – yet another beginning.

After I have put away the Toyota temporarily, I am going to look at chunky machines for a change. I have had some experience with them and hope that all that I have learned from the Toyota will stand me in good stead; I really don't think I shall be going back to square one and doing all the silly things I did at the beginning. I hope you will join me in my new venture next month.

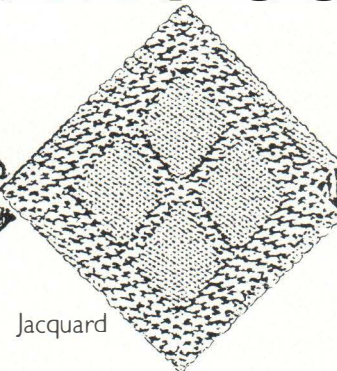
DO MORE, KNIT MORE WITH SIROCCO



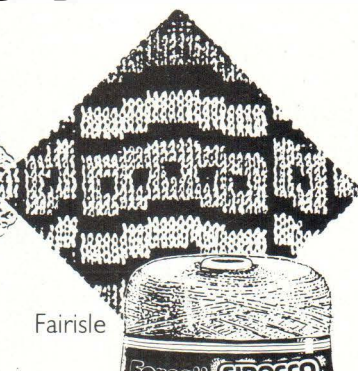
Lacy Patterns



Tuck Stitching



Jacquard



Fairisle

Sirocco is the 80% Acrylic, 20% Wool yarn from Forsell.

Because it knits like a 3-ply, Sirocco is ideal for lacy patterns, tuck stitching, jacquard and fairisle. It also makes Sirocco a good choice where colour changes are necessary. And it makes Sirocco a very economical yarn because it goes further.

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BOND NOTEBOOK

This month Rosa Postance has a quick and simple top in velvety chenille for you to knit on your Bond and wear, dressed up or down, throughout the party season . . . and from Joan Lafferty, some notes she made when helping a student get to know her new Bond. These hints should help other beginners to avoid problems which might arise and to be knitting successfully all the sooner.

Rosa Postance

HINTS FOR NEW BOND KNITTERS

1. Do knit slowly at first.
2. If the carriage is heavy to push, wax the yarn by pulling it over an ordinary white candle.
3. "Feed" the yarn by holding it above the work for the first few stitches (unless you have the attachment that does this for you).
4. Let the yarn run through your fingers (without pulling) as you take the carriage across.
5. Decreasing. After each row

the latches are closed. To make decreasing easier and quicker, push the needles forward about three or four millimetres, which opens the latches automatically.

6. When removing the nylon cord/elastic, start by "unpicking" the first few stitches using something blunt, like the end of the transfer tool. Anything sharp might damage the plastic, as might pulling too hard on the cord.

7. If the weighted bar reaches the floor, carefully remove the cord/elastic and resite the bar over the needles, as one does for the initial cast on.

8. Make sure the weighted bar does not catch up on the knees as the knitting progresses.

BACK

Push 88 [92, 96, 100] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 66 rows. Work measures 22 cm, 8¾ in. Place marker at each end *. K 66 rows. RC shows 132 and work measures 44 cm, 17½ in. Place marker at each side of centre 38 sts. Cast off.

FRONT

Work as for back to *. K 20 rows. 46 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 44 [46, 48, 50] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 25 [27, 29, 31] sts rem. K 26 rows. Cast off. With carriage at left, push rem Ns from HP to WP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 60 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, shape sides by inc 1 st at each end of every 5th row until there are 84 sts. K 6 rows. RC shows 66 and work measures 22 cm, 8¾ in. Cast off.

WELTS

With wrong side facing and using 3 mm needles, pick up 88 [92, 96, 100] sts along lower edge. With right side facing and using MY, work 6 rows in K 1, P 1 rib. Cast off in rib.

CUFFS

With wrong side facing and using 3 mm needles, pick up 60 sts

6 CHENILLE EVENING TOP

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines with 88 [92, 96, 100] needles or more. We used a Bond Classic/Original.

MATERIALS

Atkinson's Chenille 4-ply.
1 [1, 1, 1] × 500g cone in Poppy (MY).
Pair 3 mm knitting needles.
4 mm crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 360g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 90 [94, 99, 103] cm, 35½ [37, 39, 40½] in.
Length to shoulder 46 cm, 18 in.
Sleeve seam 24 cm, 9½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch using 2 strands of yarn together throughout (tension dial setting approximately 5, Bond Original/Classic Keyplate 2).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Use 2 strands of yarn together throughout. The finished ribs should be the same width as the stocking stitch without any "pull in". They can be worked by hand using 3 mm needles or by reforming stitches on the Bond as follows:- Bring appropriate number of needles to WP and replace the open row of stitches in MY on to these needles. Do not remove the WY. Knit the required number of rows using Keyplate 2. Drop every alternate stitch from needle and let it run down as far as the WY. Latch up these ladders using the latchet tool to make K 1, P 1 rib. Cast off. Remove WY.

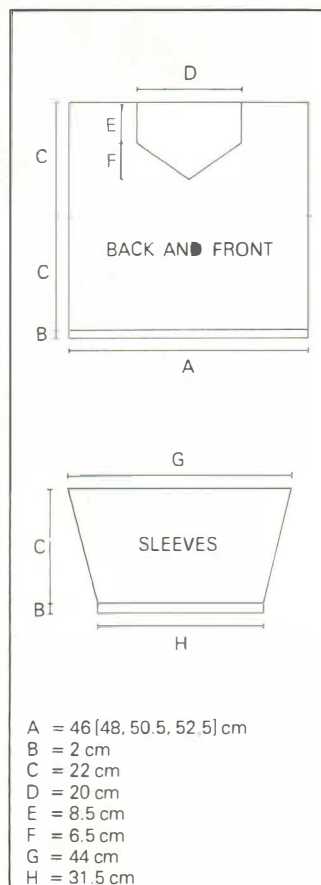
along lower edge of sleeve. With right side facing and using MY, work 6 rows in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join shoulder seams. Using 4 mm crochet hook and MY, work 3 rounds in double crochet. Fasten off.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams.





7 CHRISTMAS TREE WALL HANGING

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge electronic machines.

MATERIALS

4-ply yarn.
1 cone in Red (MC).
Small amounts in Navy (A) and Brown (B).
Small amounts of bouclé yarn in Green (C), and Light Mink (D). Small amount of Gold metallic yarn (E).
Decorations from craft or wool shops.
Felt in assorted colours (for parcels and candles).
1 drinking straw.
'Happy Christmas' cake decoration.
2 rods (approximately 40 cm, 16 in lengths of fine dowelling).

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

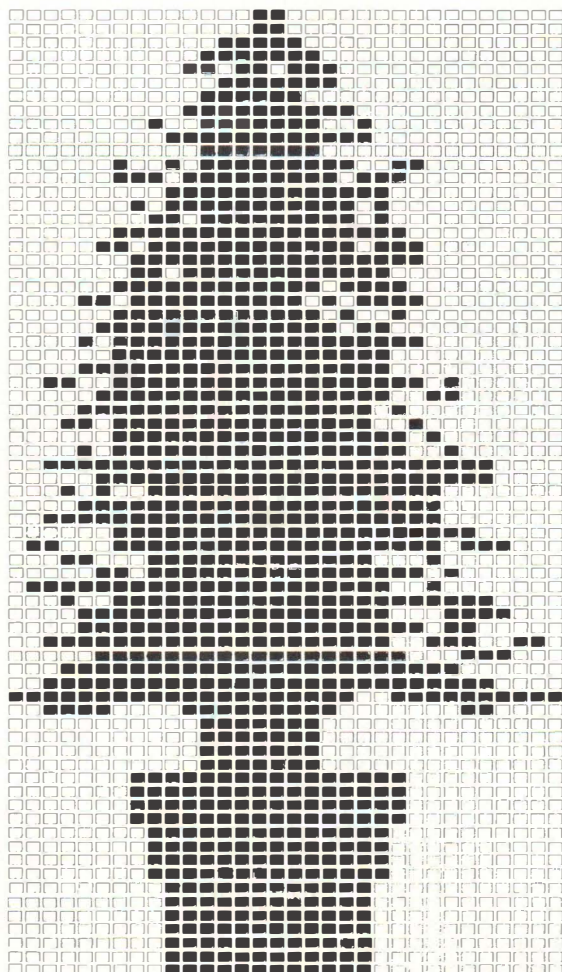
KNITTING NOTES

We used knit side of knitting as right side. Fill in pattern card, as shown, before starting to knit. Centre pattern over centre 64 needles.

Use C and D together to give variegated colours in tree.

FAIR ISLE PATTERN

K 30 rows MC/A, 8 rows MC/B and 104 rows MC/C+D.



MAIN PART

Push 50 Ns at left and right of centre 0 to WP. 100 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 58 rows. Insert card and lock on first row. K 2 rows. Release card and cont in single motif Fair Isle patt (with double width and double length). K 142 rows. Cont in st st and MC, K 60 rows. Using WY, K a few rows and release from machine.

SIDE HEMS

With P side facing, pick up sts as required along side edge and place on to Ns. Using MT and MC, K 5 rows. Using MT+3, K 1 row. Using MT, K 5 rows. Make a hem by placing loops of first row on to corresponding Ns. K 1 row. Cast off.

TOP AND LOWER HEMS

Push 106 Ns to WP. With P side facing, pick up 3 sts from side hem, 100 sts from below WY and 3 sts from side hem and place on to Ns. Using MT and MC, K 10 rows. Using MT+3, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of first row on to corresponding Ns, K 1 row. Cast off.

MAKING UP

Embroider as required in E. Plait MC to make a hanger and fasten to top with E. Cut felt to make parcels and attach below tree. Cut drinking straw to make candles, insert felt to make flames. Attach all decorations as required to tree and parcels. Insert rods into hems. To make a backing, knit as for main part omitting Fair Isle and stitch into position.

8 GREETINGS CARD

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Oddments of 2/30's yarn and bright Acrylic in assorted colours to suit motif.

Card. Threefold cards are obtainable from craft shops or by post from Sheila Perrin, 4 Garners Close, Chalfont St. Peter, Bucks. SL9 0HB.

Copydex.

TENSION

No tension square necessary (tension dial setting approximately 2-).

KNITTING NOTES

We used knit side of knitting as right side. Use any suitable picture which can be used as a single motif.

Use 2 strands of yarn together.

TO KNIT

Using MY, cast on 40 sts. Set RC at 000. Using MT, K 74 rows, centring motif as required. Cast off.

PRESSING

Press with a steam iron. If the

piece is too big it can then be trimmed with scissors.

MAKING UP

Stick edges of knitted picture to back of frame with Copydex, taking care not to get adhesive on the back of the picture area.

COMPETITION RESULT

"The temperature's rising" said Bob Daw, back in August. Magazine production being a long process, he actually said this a good deal earlier, proving that if he ever runs out of ideas for competitions, he has a great future in weather forecasting!

In spite of the heat, thousands of you had the energy to concentrate on Bob's global heating problems and come up

with the sensible answer - KEEP A COOL HEAD.

This is good advice we now pass on to Mrs M D Key of Bromsgrove, the winner of the fabulous Brother KH891 punchcard knitting machine complete with Knitleader attachment. This coveted prize drew a huge response from you so the competition was definitely 'hot'. Congratulations Mrs Key!

ANGEL MAIN PART

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 28 rows. Using F, K 2 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 2 rows. Using B, K 30 rows. Using C, K 10 rows. Using D, K 2 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

WINGS (KNIT 2)

Using F, cast on 11 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 10 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 10 rows. K 2 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. Cast off.

MAKING UP

Draw up sts at top of head and fasten off securely. Join back seam. Sew a line of gathering sts around neck between B and C. Turn to right side. Stuff head softly. Pull up gathering sts and secure. Thread a length of yarn through loops of first row and unravel WY. Draw up sts and fasten off securely. Tuck inside. Embroider eyes and mouth in E *. Attach wings to back using tiny sts.

CHOIRBOY

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 40 rows. Using B, K 2 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 2 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. K 22 rows. Using C, K 10 rows. Using D, K 2 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Work as for angel to *.

CLOWN

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 10 rows. Transfer every alt st to adjacent N, leave empty Ns in WP. K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using

9 CHRISTMAS TREE ORNAMENTS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply.
Small amounts in Red (MC), Green (A), White (B), Flesh (C), Brown (D), Black (E) and Silver (F).
Stuffing.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

B, K 20 rows. Using A, K 2 rows. Transfer every alt st to adjacent N, leave empty Ns in WP. K 2 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MC, K 2 rows. Dec 1 st at each end of every row until 2 sts rem. Fasten off rem 2 sts.

MAKING UP

Join back seam. Sew a line of gathering sts around neck between MC and B. Turn to right side. Stuff head and hat softly. Pull up gathering sts and secure. Embroider eyes and mouth in E and nose in MC.

CHRISTMAS TREE TRUNK

Using MC, cast on 6 sts by hand. Set RC at 000. Using MT, K 20 rows. Using WY, K a few rows and release from machine.

TREE

Using A, cast on 25 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 24 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 24 rows. K 2 rows. Using a length of A, cast off centre 5 sts. Make a hem by placing sts from cast on edge on to corresponding Ns. With P side of trunk facing, replace sts from last row on to centre 5 Ns, dec 1 st. Cast off.

MAKING UP

Stuff very softly through trunk opening. Fold trunk in half and sew cast on edge to opposite side of tree. Stuff trunk and join sides.

CRACKER

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 10 rows. Using F, K 2 rows. Transfer every alt st to adjacent N, leave empty Ns in WP. K 2 rows. Using MC, K 12 rows. Place marker at each end. K 8 rows. Using A, K 8 rows. Using MC, K 8 rows. Place marker at each end. K 12 rows. Using F, K 2 rows. Transfer every alt st to adjacent N, leave empty Ns in WP. K 2 rows. Using MC, K 10 rows. Using WY, K a few rows and release from machine.

MAKING UP

Sew a line of gathering sts along rows between pairs of markers. Join back seam. Turn to right side. Pull up one line of gathering sts and secure. Stuff softly up to second line of gathering sts. Pull up second line of gathering sts and secure. Thread a length of yarn through loops of first and last rows. Unravel WY. Draw up sts and fasten off securely. Tuck inside.

GARLAND

Push 14 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripes of 14 rows MC and 14 rows A, K 84 rows. Using WY, K a few rows and release from machine.

MAKING UP

Thread a length of yarn through loops of first and last rows. Unravel WY. Sew 5 lines of gathering sts between MC and A. Join back seam. Turn to right side. Stuff one colour at a time and each time pull up gathering sts and secure. Cont until every section is stuffed. Make a ring by sewing ends tog with tiny sts.

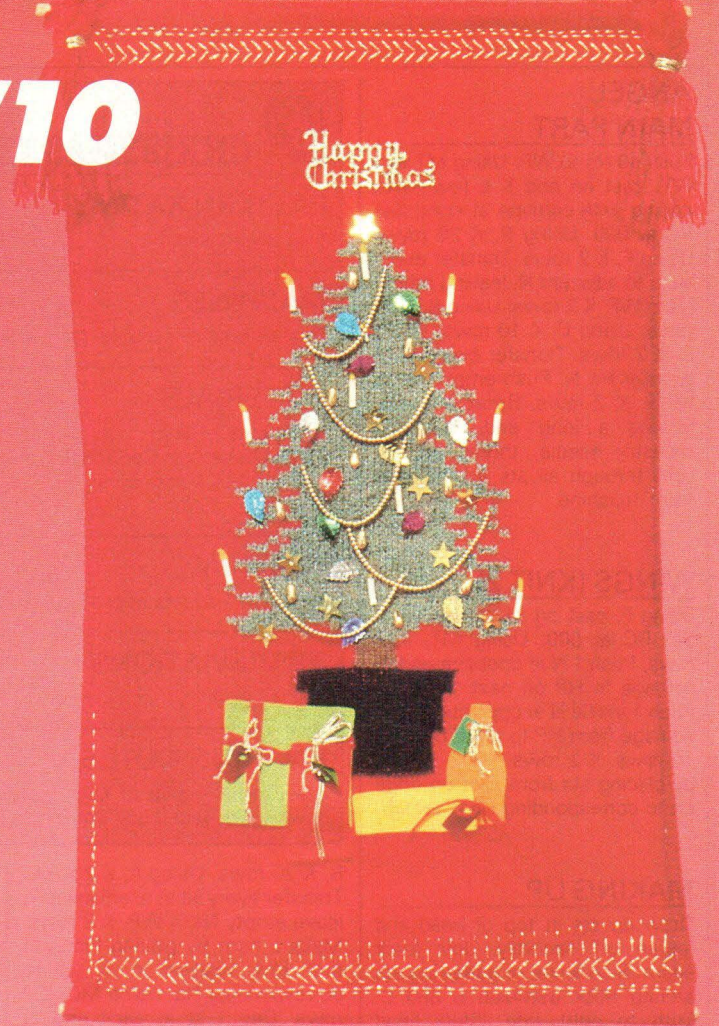
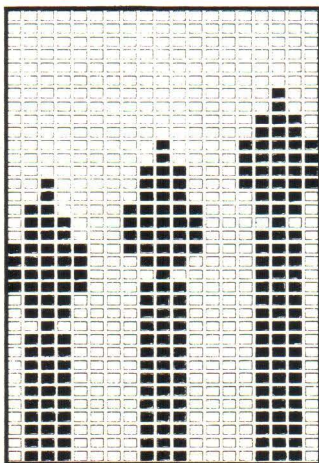
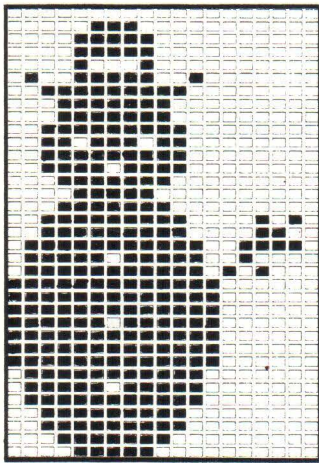
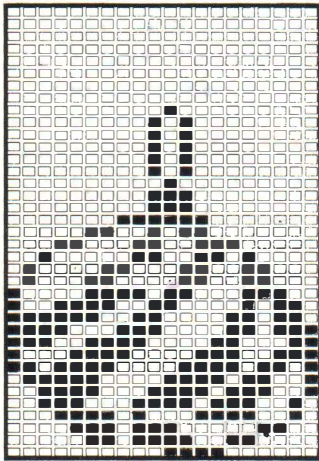
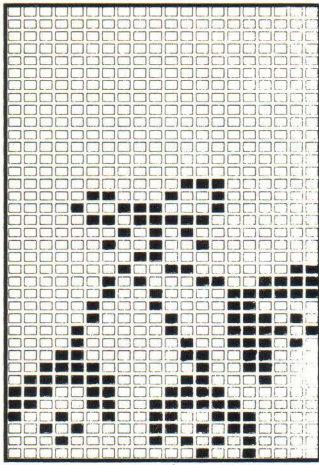
TO FINISH

Make 6 twisted cords. For each cord: using MC, cut a length 76 cm, 30 in long. Tie a loop at each end. Attach loop to a door handle. Twist the other end, then fold in half, it will twist itself tog. Attach a cord to each ornament.



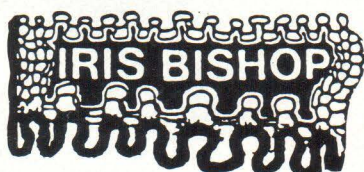
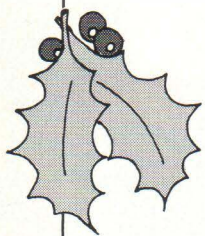
"You'd like to model jumpers for MKM? The photos would have to be double-page spreads."

7/8/9/10





CHRISTMAS DESIGN SHEETS



AUTUMN/WINTER 1990

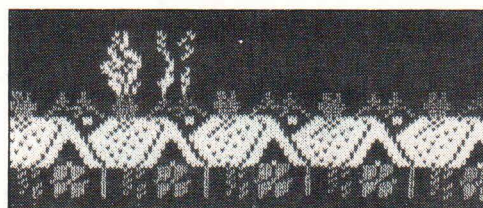
This new publication from Iris Bishop contains a collection of 21 fabulous designs with the current Autumn/Winter season in mind. The collection includes Fair Isle designs, borders and motifs, which can be used individually, or combined to create a rich, unique look.

The designs are illustrated in colour and black and white, with more colour suggestions and design ideas to provide a really useful set of fabric designs. As usual with Iris's designs, there are short 'floats' on the back of the fabric, so they are practical as well as decorative.

The designs are suitable for 24 stitch punchcard and electronic machines and are available from local knitting machine stockists, or directly from: - Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ.

PRICE: £3.95 including postage.

For more details of all of Iris's publications, please send a stamped addressed envelope to the above address.



CHRISTMAS DESIGN SHEETS

This delightful collection of designs for the Christmas season is suitable for 12 stitch and 24 stitch punchcard machines, as well as electronic machines.

The collection contains one intarsia design and ten Fair Isle designs, plus colour suggestions and garment illustrations to give you lots of ideas for your Christmas knitting.

Available from local stockists or directly from Iris Bishop, as above.

PRICE: £2.50 including postage.

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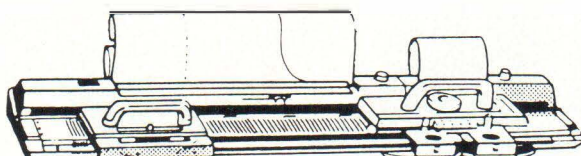
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KNITTING CLUBS WELCOME

817

BOY KITTEN LEGS, BODY AND HEAD

Push 40 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 20 rows. Using MT+1 and A, K 40 rows *. Using WY, K a few rows and release from machine. Push 40 Ns at right of centre 0 to WP. Work as for first leg from * to *. Push 40 Ns at left of centre 0 to WP. With P side facing, replace sts from first leg on to empty Ns. 80 sts. K 20 rows. Using MT+3 and MC, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 50 rows. Using MT+1 and B, K 50 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 16 rows. Using MC, K 40 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

TAIL

Using B, cast on 6 sts by hand. Set RC at 000. Using MT, K 6 rows. Inc 1 st at each end of next and every foll 6th row until there are 24 sts. K 5 rows. RC shows 60. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

EARS (KNIT 2)

Using B, cast on 15 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 14 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 14 rows. K 2 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. Cast off.

SCARF

Using A, cast on 30 sts by hand. Set RC at 000. Using MT, cont in stripes of 4 rows A and 4 rows MC, K 180 rows. Cast off.

10 CHRISTMAS KITTENS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

4-ply Acrylic yarn in Red (MC), Green (A), White (B) and Black (C). Washable toy stuffing, a scrap of black felt and black thread.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

MAKING UP

Thread a length of yarn through loops of first row of legs and unravel WY. Pull up, gathering sts and secure, then join inside leg and back seam. Turn to right side. Sew a line of gathering sts round neck. Stuff softly. Pull up gathering sts at neck and secure. Draw up sts at top of head and fasten securely. Thread a length of yarn through loops of first row of paws and unravel WY. Draw up sts and fasten off securely, then join arm seams. Turn to right side and stuff. Sew a line of gathering sts for wrist between MC and B, pull up gathering sts and secure. Attach arms to body. Sew ears into position with tiny sts. Cut eyes and nose in felt and sew on with thread. Embroider whiskers, mouth and 3 sts at ends of each paw with C. Join seam in tail. Turn to right side and stuff. Attach tail under hem at base of jumper, making sure the tail seam is on the side so the tail falls away to the side and doesn't point straight out. Join seam in scarf matching stripes. Turn to right side. Cut 10 lengths of MC approximately 20 cm, 8 in long. Fold in half and attach to scarf with a latch tool.

GIRL KITTEN LEGS AND LOWER BODY

Push 40 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 20 rows. Counting from the right, transfer every 5th st to adjacent N, leaving empty Ns in WP. K 4 rows. Using MT+1 and B, K 36 rows *. Using WY, K a few rows and release from machine. Push 40 Ns at right of centre 0 to WP. Work as for

first leg from * to *. Push 40 Ns at left of centre 0 to WP. With P side facing, replace sts from first leg on to empty Ns. 80 sts. Using MT+1, K 40 rows. Using WY, K a few rows and release from machine.

SKIRT

Push 160 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+3 and MC, K 76 rows. Using A, K 4 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP, K 4 rows. Using MC, K 76 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

UPPER BODY AND HEAD

Push 80 Ns to WP. With wrong side of skirt facing, replace sts on to Ns, placing 2 sts tog on each N. With P side of legs and lower body facing, replace sts on to same Ns. Using MT and A, K 1 row slowly. Using MT-3, K 7 rows. Using MT and MC, K 20 rows. Using MT+1 and A, K 4 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 4 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using B, K 50 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows



ending with carriage at right. Set RC at 000. Using B, K 16 rows. Place a marker at each end. K 16 rows. Using MT+1 and A, K 4 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 4 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT+2 and MC, K 24 rows. Break yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

TAIL

Work as for boy kitten's tail.

EARS (KNIT 2)

Work as for boy kitten's ears.

BOW AT BACK OF DRESS (KNIT 2)

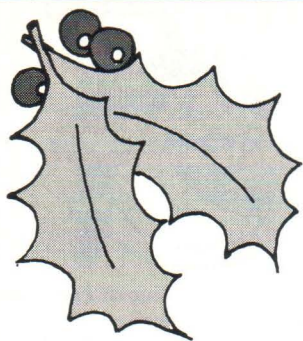
Work as for ears using A instead of B.

LACES (KNIT 2)

Using A, cast on 4 sts by hand. Set RC at 000. Using MT, cont in circular cord knitting, K 150 rows. Cast off.

MAKING UP

Thread a length of yarn through loops of first row of legs and unravel WY. Pull up, gathering sts and secure, then join inside leg and back seam. Turn to right side. Join skirt seam. Sew a line of gathering sts around waist where MC and A meet. Sew a line of gathering sts around neck, 6 rows above picot hem in A. Stuff softly. Pull up gathering sts at neck and waist and secure. Draw up sts at top of head and fasten securely. Thread a length of yarn through loops of first row of paws and unravel WY. Draw up sts and fasten off securely, then join arm seams. Turn to right side and stuff. Sew a line of gathering sts for wrist between markers, pull up gathering sts and secure. Attach arms to body. Sew ears into position with tiny sts. Cut eyes and nose in felt and sew on with thread. Embroider whiskers, mouth and 3 sts at ends of each paw with C. Sew bow to back of dress. Join seam in tail. Turn to right side and stuff. Attach tail under bow, making sure the tail seam is on the side so the tail falls away to the side and doesn't point straight out. Thread laces through holes in shoes and tie into a bow.



11 MAN'S JACQUARD SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with Deco.

MATERIALS

Christiana Wools Minstrel 2/18s.
1 [1] x 250g cone in Mariner Blue (MC).
1 [1] x 250g cone in Merlin Cream (C).

GARMENT WEIGHT

Finished garment in first size weighs 410g.

The fibre content of this yarn is 20% Wool, 80% Acrylic. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS

This yarn is fine weight and knits as approximately two ply.

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.
Actual size 108 [118] cm, 42½ [46½] in.
Length to shoulder 65 cm, 25¾ in.
Sleeve seam 50 cm, 19¾ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches (50 stitches on each bed) to 18 cm, and 100 rows to 12 cm, measured over jacquard pattern when lightly steam pressed (stitch size setting approximately 3/3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used Deco card 7 from basic pack.

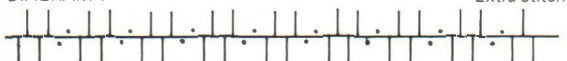
Alterations in length should be made in multiples of 4 rows. 40 rows will give approximately 5 cm.

A cut and sew neck has been used but instructions for shaping on the machine have been included in the pattern.

Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into rest position for every stitch increased.

The sweater was made up with the "wrong" side as the right side to give an interesting tapestry effect. If you prefer, make the garment up in the usual way using the "right" side.

DIAGRAM 1



to return pushers under dec sts to blocking rail.) Dec 1 st on each bed at neck edge on every 4th row until 38 [45] sts rem on each bed. K 28 rows. Cast off loosely. Return pushers to blocking rail. Either unravel WY bringing Ns back to WP or replace sts from Decker combs on to noted Ns. Put a pusher into rest position under each front bed N in WP. Turn card back to noted number. Read card with Deco. Set lock on N/BX←, Deco 04. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 37 Ns at left and right of centre on each bed in WP. 74 Ns on each bed. Work as for back from * to *. Insert card into card holder and set on row 124 in right window. Take Deco from left to right to read card and clip Deco to carriage. Set lock on N/BX←, Deco on 04 and stitch size to 3/3. Cont in stripes of 2 rows MC and 2 rows C and shape sides by inc 1 st on each bed at each end of every 8th row until there are 146

sts on each bed. K until RC shows 370. Work measures 50 cm, 19¾ in. Place marker at each end.

SHAPE TOP

(Remember to return pushers under dec sts to blocking rail.) Set RC at 000. Dec 1 st on each bed at each end of next and every foll 3rd row until 118 sts rem on each bed. K 2 rows. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 155 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 47 rows. Push up empty Ns in between Ns on both bed to WP for full needle rib. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Black strippers. Set stitch size to 5/5, K 8 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press.

MAKING UP

Join one shoulder seam. If you have not already used Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC, first on the right side, then on the wrong side. Join second shoulder and neckband seam. Fold ribbed part of band in half to the wrong side and catch down loosely. Set in sleeves. Join side and sleeve seams.

BACK

Handle down. Orange strippers. Set up 76 [83] Ns at left and right of centre on each bed in WP. 152 [166] Ns on each bed. * Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. Set lock on N/N and stitch size to 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 41 rows. Push up empty Ns in between Ns on both beds to WP for full needle rib. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set RC at 000. Put a pusher into rest position under each front bed N in WP. Put card holder at centre of needlebed *. Insert card into card holder and set on row 0. Take Deco from left to right to read card and clip Deco to carriage. Set lock on N/BX←, Deco on 04 and stitch size to 3/3. Cont in stripes of 2 rows MC and 2 rows C. K until RC shows 272. Work measures 38.5 cm, 15¼ in. Place marker at each end.

SHAPE ARMHOLES

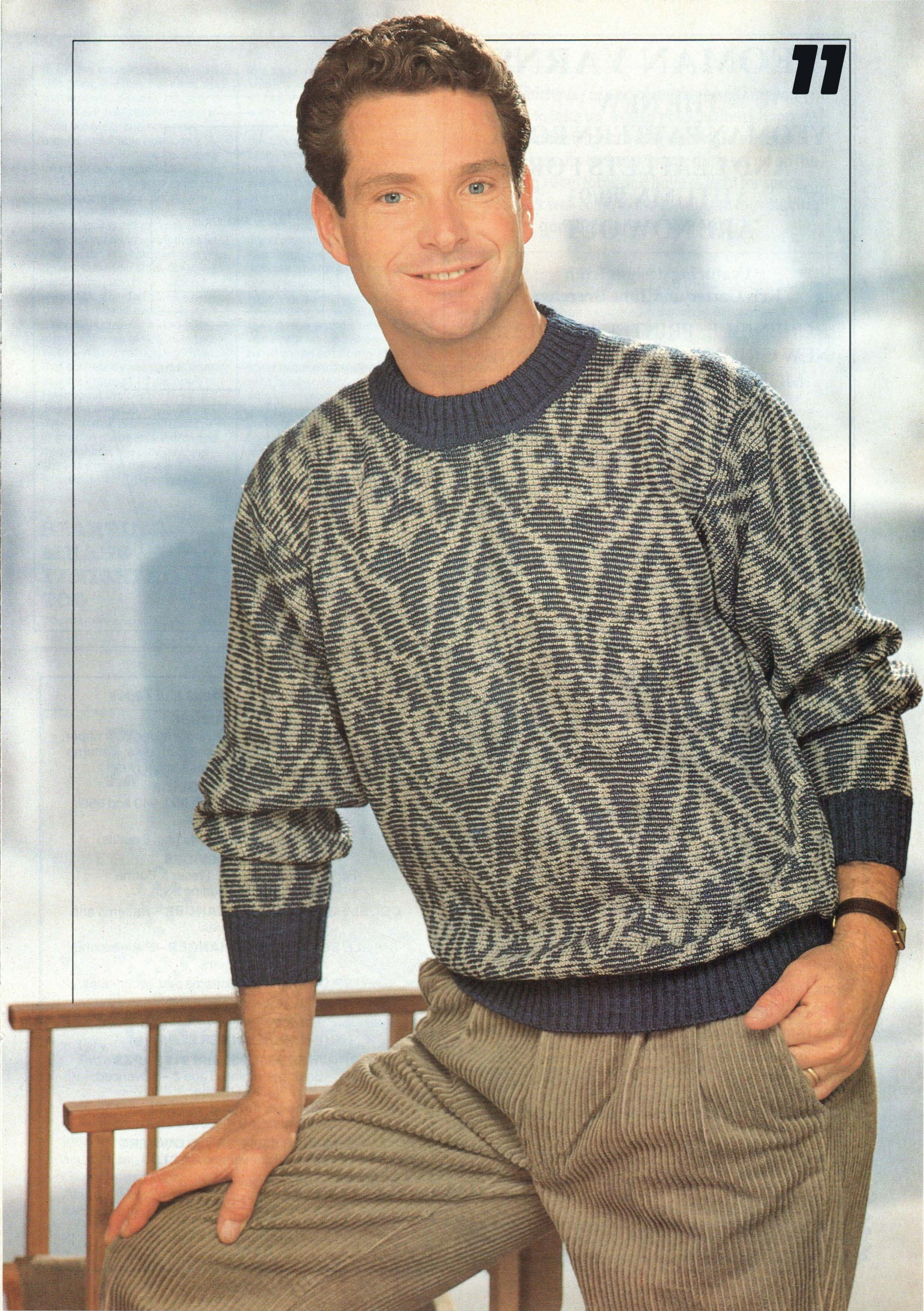
(Remember to return pushers under dec sts to block rail.) Set RC at 000. Dec 1 st on each bed at each end of every 3rd row until 124 [138] sts rem on each bed **. K 178 rows. RC shows 220. Place a marker on 24th N at each side of centre on front bed. Cast off loosely.

FRONT

Work as for back to **. K 94 rows.

SHAPE NECK

Note number in reader window. Using a length of MC, cast off centre 20 sts on each bed. Return pushers under these Ns to blocking rail. Either remove all sts at left on to decker combs (noting position of Ns), or use a length of WY and K sts back to NWP. Note position of pushers at left and return to blocking rail. Cont on rem sts for first side. (Remember



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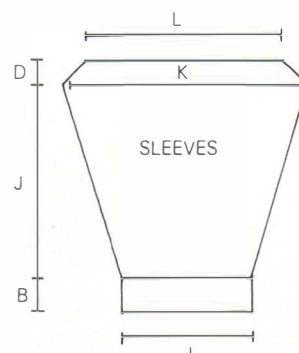
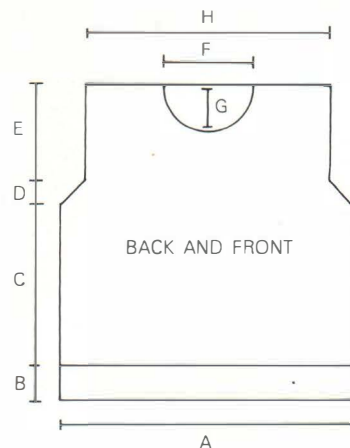
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D = 5 cm
E = 21.5 cm
F = 17 cm
G = 10 cm
H = 44.5 [49.5] cm
I = 26.5
J = 44 cm
K = 52.5 cm
L = 42.5 cm

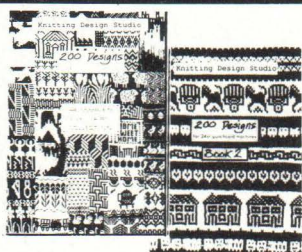
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LATCH ON

SELLING AT CRAFT FAIRS

My title is not strictly correct because I was not actually at a Craft Fair. My venue was a "Mini Market" held in our local Town Hall each week. So I was surrounded by books, bric-a-brac, boxes of plants and so on.

Joan Lafferty

Before we go on any further, I am not going to attempt to suggest how you price your goods. I have got very cross in the past when writers of articles will not give this very vital item, but I have learned that what you can charge is what the market will stand and this varies from place to place and venue to venue. I will, however, quote a conversation I had with a lady from a knitting club in the next County. I had mentioned in an article of MKM that I knit crossover cardigans for the little girls at a local ballet school. She 'phoned me up to tell me she did likewise and what did I charge? Since I have had a daughter who attended dancing school from the age of three to seventeen, no one knows better than I do how all the incidentals mount up. So I keep my prices as low as I can because I know some of the mothers have several children to "kit out". According to size, I charge somewhere around £5, but you must remember these are worn very short (just to the waist) and I knit mainly for the tiny tots. Therefore I can get almost five cardigans out of a five hundred gram cone. I leave you to do the rest of the arithmetic!

Back to our stall at the Mini Market. I share this with a friend and we seem to get on quite well. I think we are both equally pleased when the other sells a garment. I could envisage differences of opinion if either party wished to "hog" the sales! By sharing the stall we are free to pop out and do some shopping, taking it in turns to make cups of tea and coffee (and wash up!). We can have a jolly good chat – about knitting of course and pore over the magazines when we are not busy.

That's another funny thing. Sometimes we can sit all day and not sell a thing, apart from a few paperback books, which we also bring along to encourage folks to look at our stall. Then another day we may find ourselves selling a number of garments, but never evenly spread out over the day – they all seem to come at once. It

is the same with designs. We can have, say, a child's jumper with a most attractive pattern of little animals. This may be there for weeks, then someone comes along and wants one exactly the same, but smaller or larger. For some reason, on the same day, this jumper sells. Is it telepathy? Or do these ladies have a chat outside? I don't think they do, because they usually mention it if someone has recommended us.

Sitting behind a stall is quite entertaining. We are always put in a corner of the room, so there is the plant stall to our right, with the bric-a-brac in front of us as we sit there. It's amazing the number of people who "slide" from plants to bric-a-brac without looking at our stall. We have found it best not to catch visitors' eyes. We often have some hand work to do; sewing up garments or putting on buttons for example. We have found that looking directly at people, or speaking to them often makes them uneasy and they shy away. Sometimes it is inevitable that one looks up and the eyes meet. Then we make some inconsequential remark like "what's the weather doing outside?". (Our Town Hall is fairly dark, with windows too high to see out so we never know what's going on beyond our small confines.) Or if someone had bought a pretty plant from next door, we might remark on this. I would never do what someone did to me (this was at an actual Craft Fair). The lady was selling dried flower arrangements, which are not my cup of tea at all, but on the front of the stall she had some tablets of soap wrapped in cling film, decorated on the top with just one helichrysum (everlasting) flower. I thought these were quite attractive and was mentally making a few for the Women's Institute Christmas stall when the lady hopped out from behind the table, picked up a tablet of soap and thrust it under my nose. "Pretty aren't they?" she enquired, "and such nice scented soap". To me it was anything but nice, because I am allergic to

strong scents. So I just grunted and headed for the door, having a good sneeze when I got outside and mentally cursing her for her enthusiasm!

So I would never try to press my wares on anyone, knowing that it would most probably have the opposite effect. I'm certain that I would never push garments under the nose, although I don't think either that they would bring on an attack of hay fever!

I don't want to imply that we sit like zombies; obviously we respond to any questions, for example, about yarn content, or washing details and my friend is much more organised than I am, she has a chart of ages and sizes of garments for children. But then if she has done her homework, I don't need to do it as well, do I? One day I must ask her where she got her information from; probably from a magazine come to think about it.

Sometimes we would like to make a pointed remark – but we don't. This is when people unfold garments, finger them, look at the back, then drop them in a heap! In this we are unlike one chain of knitwear manufacturers, who were reported in the papers a while ago as saying that customers took garments from the shelves and never put them back. My attitude then was "why do they employ staff?". Nowadays, I have a certain sympathy with them, but then I am not staff and am not exactly employed. People love to stroke knitwear, which is quite

others. I saw this garment, certainly it was possible to see a difference if one looked closely. This jumper was pure wool and had been very badly washed. My instinct would have been to say that the garment was too old to contemplate doing anything about it. My friend, who wants to keep the customers coming to her shop, offered to make another, plain jumper for just the cost of the wool. I hope I'm never put in that position, I don't know that I would have had her patience! Although, come to think of it, I did have a customer who was attracted to a little child's jumper in navy blue. It had a leaping pig on the front; my customer insisted that there was a band of different shade of navy blue across the front. Now this jumper was some eighteen months old, had been on display at a couple of venues and no one had said anything about different colours. I could not see any band across it; unfortunately my colleague was not with me at that moment. Since it had all been knitted from one cone, I think it was most unlikely that there was any difference in colour. However, I did the noble thing and reduced it by £1. The lady went away happy and I was left wondering if there had been any trouble in the dying of the yarn, or had I been the victim of a "con"? To be honest, I was quite glad to see the back of this particular garment, attractive though I thought it to be, since I had been living with it for some time. However, my point is that it

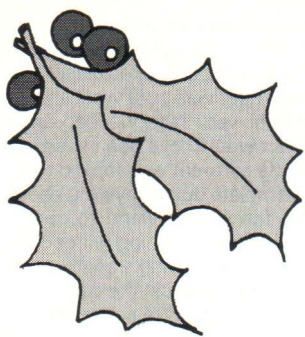
"People love to stroke knitwear, which is quite understandable, but it is hard to sit and say nothing when the little white baby coat is stroked for the umpteenth time."

understandable, but it is hard to sit and say nothing when the little white baby coat is stroked for the umpteenth time. "Can I sell it if I take it home and wash it?" I ask myself. I think I shall have to do just this if it is unsold much longer. What I do dislike is when children who have sweets or ice cream in one hand choose to stroke the goldfish on my jumper with what are almost certainly sticky fingers. Do I correct the child quietly? Do I have a word with the mother and thereby block any future sales? Or do I grit my teeth and say nothing? Mostly the latter. Goodwill is hard to come by and a few words with an irate mother might damage relationships with everyone at the Play Group. After all, our garments will wash, won't they?

All this reminds me of a friend who has a wool shop – no cones, unfortunately. She made a jumper for a customer with white animals on a black background. After more than a year the customer came back with the garment, complaining that some of the animals were not as white as

is no use either arguing with the customer, or getting upset over these incidents. One had to say "it's all part of life's rich tapestry" and get on with knitting the next garment!

I must say we both enjoy our day out, even if we sell very little. The other stall keepers are very friendly, we all "cover" for one another if someone has to go out; I have found myself selling plants on several occasions – they sell very much better than knitwear in the Spring. I can hear someone asking why we are trying to sell knitwear in the Spring. It is because we have to take a stall throughout the year (although not every week) so that we can have one in the Winter. Which is reason enough, everyone wants to be there at Christmas time. I was very pleased when my colleague on the plant stall presented me with a pink "Busy Lizzie". "I like it when you give an eye to my plants", she said "you know what you are talking about" High praise to one who is never allowed to garden at home – except to pull up the weeds!



CREATIVE INTARSIA

I am a little disappointed with my own efforts in this month's Creative Intarsia. Not with the coloured chart or the picture subject, but my interpretation of it. Which just goes to prove that not all experiments work and we can all make mistakes. Starting from the lower edge of the knitted picture, I want to give the impression of grass with a layer of snow on top. The result is too light; a darker oddment of green, such as in the chart would look far better. The oddment of flecked white metallic yarn, representing icy snow under the sledge is satisfactory. I half pass the aluminium sledge, except that the curved front should be black, then there would be no need to chain stitch around it to give emphasis.

Wishing Christmas Mouse to look fluffy, I mixed poodle/ crepe

CHRISTMAS MOUSE

This year seems to have flown by, here we are again frantically trying to get through our Christmas knits.

Thelma Dawson

with a fine mohair for his body and ears. I now think these portions would have looked more distinctive using only poodle/crepe. Do not forget, when picking your yarn oddments for the picture, that they must be of an equivalent ply to the main yarn. Check before starting work that the colours are fast and washable. Do not mix pure wools with acrylics. My knitted version

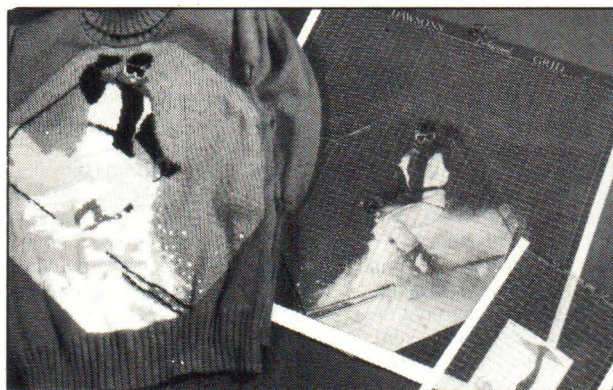
of the picture is too transparent. I should have (in this case) followed the colour chart exactly. Work the black lines in the chart in chain stitch or Swiss darning. I suggest using a fine mohair for the tummy, face and the bobble and fur around the hat. Poodle/crepe or boucle is a good idea for the body, but a smooth yarn will suffice. As you can see the word 'Xmas' is part of the sledge. It's the wrong

way round if you want to incorporate it in the knitting because it's easier to add this with Swiss darning or chain stitch later. It's therefore been written the right way round, although the chart is in reverse. If you would prefer, other colour suggestions you may like to consider are the sledge bright red, blue, pink or mauve and the reflections in the grass a darker shade of green.

The hat could be a bright metallic yarn in yellow, orange or all white. I have worked French knots for snowflakes. Leave them out and replace with a few Swiss darned flowers around the grass, or use the many wonderful flower buttons now available.

May I wish you all a very happy Christmas and remember – several rows a day keeps the blues away!

Thelma Dawson INSPIRATIONAL MAGIC



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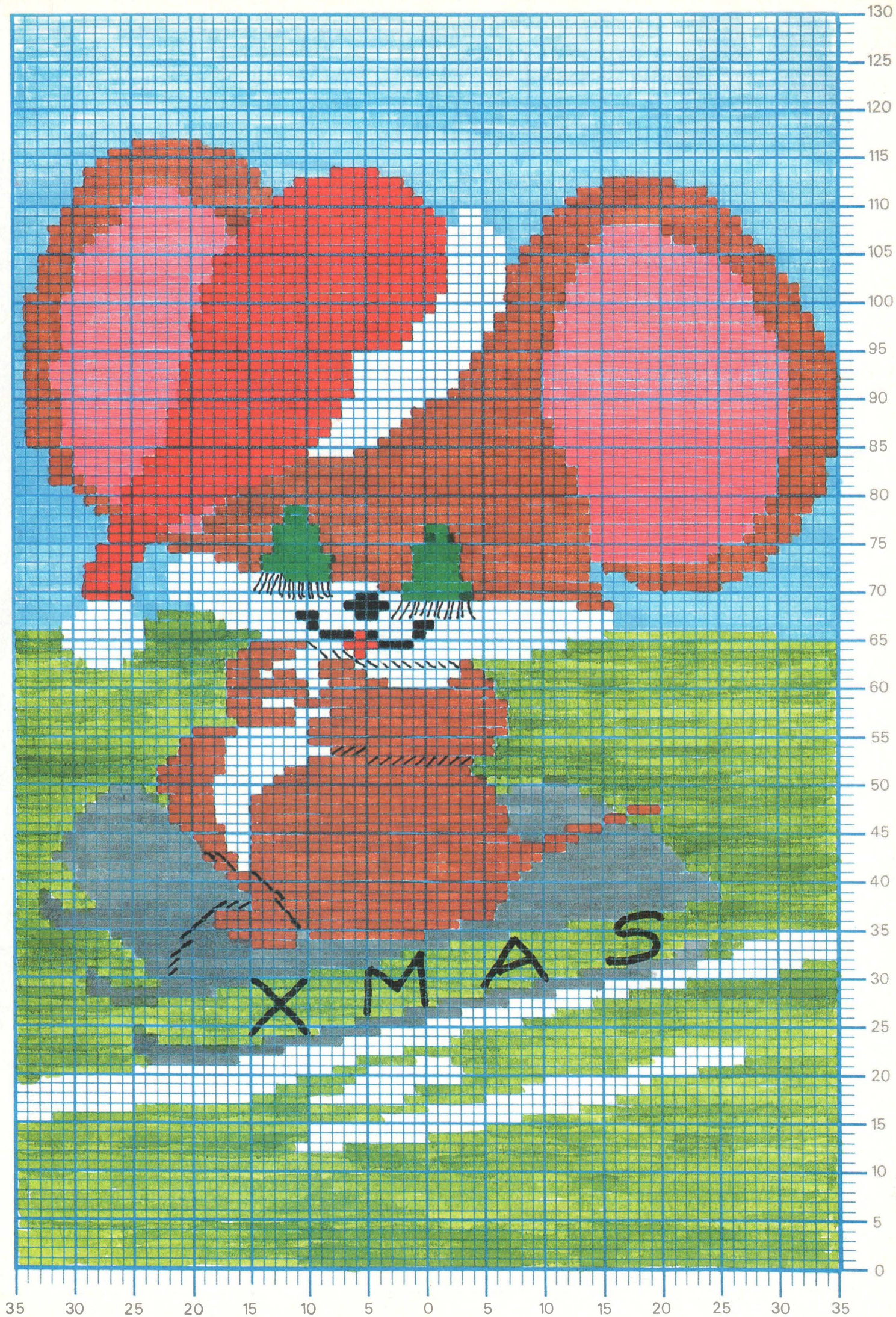
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MASTERCLASS

Party time is here again. You have your beautiful party dress all ready, but what will you wear over it? Knitting of course. An ordinary fitted coat or jacket makes no allowance for those lavish sleeves or fragile flowers. Make yourself a luscious knitted coat or wrap to take care of them.

Mary Dowse

If you only need a light wrap, a big, big stole or shawl will keep you warm and glamorous – and aren't they easy to knit? A big length of simple knitting, plain or ribbed, makes a lovely cover-up. One width right across your machine, standard, chunky or fine gauge, makes a good width for a stole, whether it's ribbed, Fair Isle, woven-in, your best double jacquard or quite plain. Two widths in plain knitting, sewn together and the edges allowed to roll gracefully, makes a beautiful shawl and couldn't be easier to knit.

Two widths, twice the length you need, sewn together at the back, make a "throw", which I have extolled many times as a marvellous all purpose garment, particularly if you haven't much time near Christmas to knit anything elaborate. If you do have any time to spare, try it in two layers of Fair Isle sewn together with binding or a very handsome double jacquard if you're good at it. Add collars or hoods, sew or button the sides, or simply fling it round you. Whatever your party outfit, it won't squash or spoil and you will look very elegant coming and going.

Elaborate your 'throw' into a coat by adding simple sleeves as in my diagram. This makes a wonderful coat for any time and I am sure that you'll be able to think of other variations yourself. Fair Isle or double jacquard with plain bindings, plain with patterned bindings, the possibilities are endless.

One of my dreams, when a very little girl, was an "opera cloak" for parties, although I never actually managed to get one! Grown-ups wore them as well but little girls' cloaks were nearly always black or dark blue velvet – no one had thought about knitting one. They can be very elaborate but the idea in its simplest form is second to none as a wrap. A big rectangle with a deep hem at the top, pulled up by a drawstring to form a frill to frame the face, strikes me as a very elegant and

useful garment for the Nineties. It's simple, suits everyone and goes over everything and for every occasion from parties to country walks. I think that I would like to stiffen the frill or use a "fringy" or very textured stitch for it.

All these garments could be made single and floating or double and cuddly and give you a whole range of "cover-ups" which are lovely to wear with the most ornate party dress or the simplest jeans and sweater. They are also perfect for ladies from Africa or the Indian sub-continent who continue to wear their beautiful traditional dress. Woolly cardigans and Western coats and jackets don't fit very happily over those lovely garments while stoles, 'throws' and loose cape coats would be comfortable and most elegant – and deliciously warm as well.

Well, now you have ideas for shapes, what yarn will you use? Here you have a tremendous choice. My favourite two ply wool is ideal for simple ribs, Fair Isles or double jacquards and makes a particularly good light wrap. Fine kid mohair (pricey but gorgeous) makes an exquisite garment and looks and feels most luxurious. Three ply Fair Isle in Forsell's wool and alpaca is still one of my favourite fabrics as it is soft but firm enough to hang really well. If your dress is plain, a really showy Lurex-loaded Fair Isle or double jacquard looks like a Renaissance brocade – fit for a queen. A simple woven-in fabric, using fine wool for the background and furry mohair for the weaving makes a stunning fabric – and the colours are magnificent.

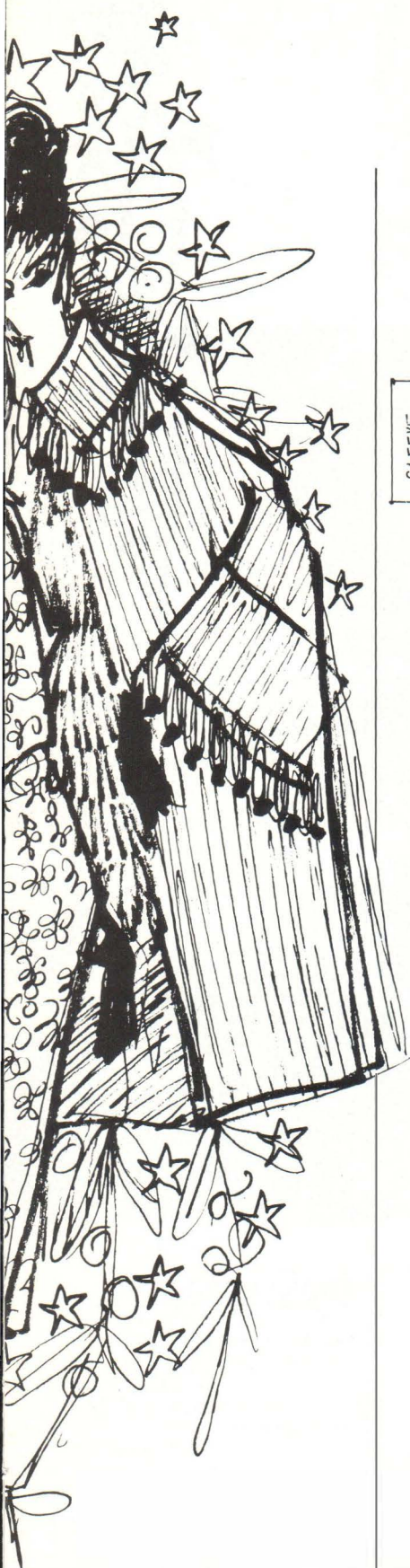
Colour – again you are spoilt for choice. Black, anthracite or winter white over a richly coloured dress, rich dark colours over pretty pastels, almost any colour over the little back dress and above all, because it's Christmas, how about red?

A brilliant red, perhaps achieved by one fine thread of scarlet and one of cerise knitted together, will



light up any winter day, perhaps even decorated with my fake "ermine tails". These are great fun for winter wear, whether as a small "bunch" or lavishly edging collars and cuffs. You can make these carefully and slowly by casting on a few stitches, knitting a little bit of black, changing to white and knitting about ten centimetres (four inches) and casting off. Or make them this

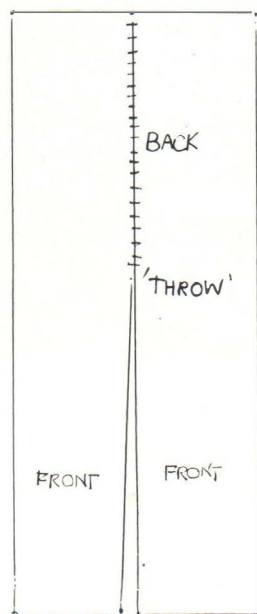
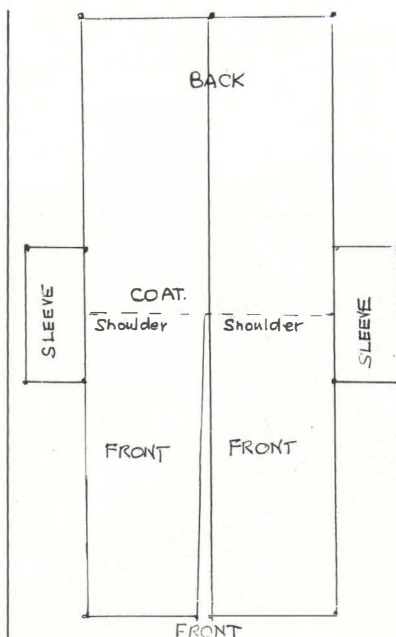
way; knit yards of white or cream rouleau, buy a bag of black beads with large holes (beads about one and a quarter centimetres or one third of an inch diameter), push the beads on to your rouleau and arrange them so that they come at the middle of a loop made with about twenty centimetres (eight inches) of rouleau. Sew or pick up the loops on the edge you want to trim. This makes a great



decoration, totally "Christmassy" on red, but beautiful on other colours as well.

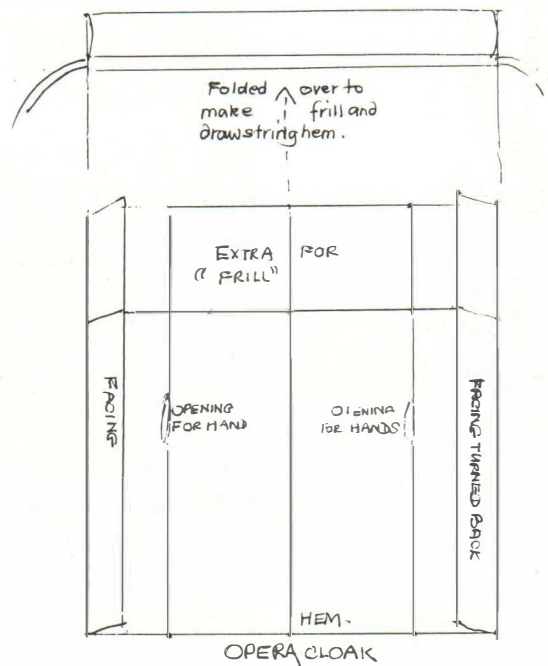
Talking "fur", I am loathe to suggest that you make a totally fringed furry knit as it does take a long time and can be very heavy, but a "fur" collar, made of rows of fringe knitted as you go would look very good - so would a little muff.

Last, but not least, while



Christmas decorations are with us, hunt for some tinsel with a really soft binding thread. This is important, some are too stiff. Use this to weave-in in rows about two centimetres apart. It makes an incredibly glittering furry fabric, lovely for a Christmas muff for you or as a special last minute present. This needs care, but is worth the effort.

Have a lovely time!



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12 JACKET WITH CONTRAST EDGING

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Forsell Shamal.

1 [1, 1, 1] x 400g cone in Opal (MC).

1 [1, 1, 1] x 400g cone in Light Flint (C).

3 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 265g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 96 [101, 107, 112] cm, 37¾ [39¾, 42¼, 44¼] in.

Length to shoulder 56 [56, 57, 57] cm, 22 [22, 22½, 22½] in.

Sleeve seam 38 cm, 15 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

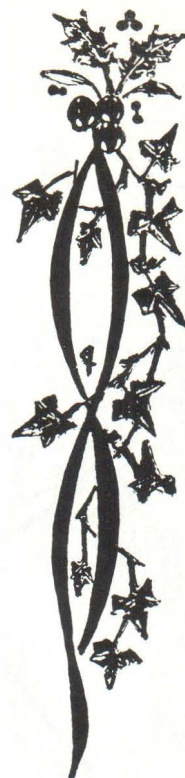
For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.



BACK

Push 146 [154, 162, 170] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and C, K 13 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Using MT and MC, K 130 rows. Work measures 34 cm, 13½ in. Place marker at each end. K 88 [88, 92, 92] rows. RC shows 218 [218, 222, 222] and work measures 56 [56, 57, 57] cm, 22 [22, 22½, 22½] in.

SHAPE SHOULDERS

Cast off 43 [47, 50, 54] sts at beg of next 2 rows. Cast off rem 60 [60, 62, 62] sts.

RIGHT FRONT

Push 79 [83, 87, 91] Ns to WP. Work as for back from * to *. Set RC at 000. Using MT and MC, K 23 rows. ** Counting from left edge, make a buttonhole over 6th, 7th and 8th sts. K 26 rows. Rep from ** once more. Make another buttonhole over same sts as before.

SHAPE FRONT EDGE

Dec 1 st at beg of next and every foll 4th row until 65 [69, 73, 77] sts rem. K 2 rows. RC shows 130 and work measures 34 cm, 13½ in. Place marker at right edge. Cont to dec at front edge on every 4th row from previous dec until 43 [47, 50, 54] sts rem. K 2 rows. RC shows 218 [218, 222, 222] and work measures 56 [56, 57, 57] cm, 22 [22, 22½, 22½] in. Cast off.

LEFT FRONT

Work as for right front reversing shapings by reading left for right

and right for left and omitting buttonholes.

SLEEVES

Push 96 [96, 102, 102] Ns to WP. Work as for back from * to *. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of every 8th row until there are 132 [132, 138, 138] sts. K 2 rows. RC shows 146 and work measures 38 cm, 15 in. Using WY, K a few rows and release from machine.

SLEEVE HEMS

Push 132 [132, 138, 138] Ns to WP. Work as for back from * to *. With P side of sleeve facing, replace sts from last row worked in MC on to Ns. Usng MT+2, K 1 row. Cast off.

FRONT BORDER

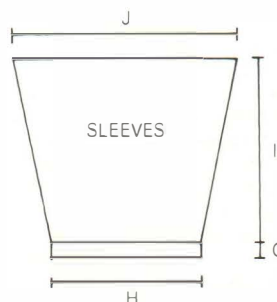
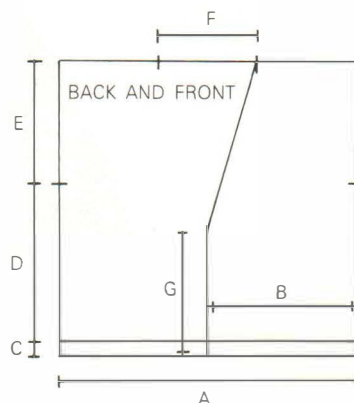
Using C, cast on 9 sts by hand. Set RC at 000. Using MT-1, K until strip when slightly stretched fits up right front edge, across back neck and down left front edge. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Fold front border in half lengthways and sew in position. Neaten open ends. Finish buttonholes. Sew on buttons.



A = 48.5 [51, 54, 56.5] cm
B = 26.25 [27.5, 29, 30.25] cm
C = 1.5 cm
D = 32.5 cm
E = 22 [22, 23, 23] cm
F = 20 [20, 20.5, 20.5] cm
G = 18.5 cm
H = 32 [32, 34, 34] cm
I = 36.5 cm
J = 44 [44, 46, 46] cm



TEACH-IN

Jacquard knitting on Knitmaster and Brother machines — Part 9

This month I'm continuing the theme of jacquard variations, starting with half Milano.

Ann Kite

When knitting half Milano, the ribber carriage knits twice as many rows as the main bed. Both beds knit as you go from left to right, and the ribber knits alone as you go from right to left. To achieve this the card has to be repunched or, if you have an electronic machine, the pattern has to be marked out on the mylar sheet or with the PPD. You don't use the double jacquard switch for this fabric. To see how the card is punched out, let's return to my original flower pattern.

Fig. 1 shows the pattern as it would be for single bed Fair Isle, Fig. 2 for basic double jacquard. The sequence for basic jacquard is background-pattern-pattern-background or negative-positive-positive-negative. The sequence for half Milano is negative-positive-negative-positive, with a blank row between each punched or marked row (Fig. 3).

To knit it, the carriage settings are as for basic jacquard (Fig. 4) but the knitting sequence is different. After memorising or selecting the first row of the pattern, you start with the carriage at the left and knit two rows of main colour, then two rows of pattern colour, and so on. Both beds knit when you knit from left to right (the ribber knits every needle, the main bed knits and slips according to the punchcard); the ribber knits alone on the right to left row. This fabric can be knitted in two ply or one strand of 2/30. Half Milano can be knitted on any Brother or Knitmaster machine (Fig. 5).

If you have a Knitmaster machine you can use a card punched as for half Milano to knit multi-coloured pile fabric. There is a lovely example of this in the book "Creative Dressing" by Kaori O'Connor (published by Penguin, though I don't know if it is still in print). For this book, Maggie Dyke designed a two-colour pile fabric which was

used for the zebra coat.

Knitted as pile, the pattern is less defined than for half Milano. If you want the pattern to show you need a pattern made of solid shapes. Fig. 6 is a simple example, a diamond pattern. Fig. 7 shows it punched for half Milano or pile knitting. Fig. 8 shows it knitted. However, a less definite pattern can give an attractive, abstract, diffuse effect — but not one that will photograph in black and white!

The pile fabric is knitted in two ply yarns with a single strand of 2/30s used as the yarn in the auxiliary pile feeder. I used tension 5 on both carriages.

This article isn't really about pile knitting. However, I know most knitters find the instructions in the manual rather daunting, so I'm including a few hints and tips. Pile knitting is a release stitch. That is, every two rows you drop all the stitches on the main bed. Whenever you intend dropping stitches from the main bed, after knitting the welt all the stitches must be transferred from the main bed to the ribber, just as if you were going to knit stocking stitch on the ribber. If you don't do this, when you drop the stitches on the main bed, they will ladder right down through the welt.

After knitting the welt and transferring stitches to the ribber, thread your fine yarn through the auxiliary yarn feeder. (This is easiest to do with the ribber in its lowest position.)

The main bed needles are left in working position, though you can take two or three at each side back to non-working position (Fig. 9). This will give a seam allowance without pile, making it easier to sew.

Now let's look at the P carriage, which is used when knitting pile. It has two uses. First, to help the ribber needles knit on every row, and second to strip the main bed stitches off on every second row.

To help the ribber knit, you run the P carriage across the ribber bed from left to right before every row. It raises the needles to the upper working position. Don't bring the P carriage back from right to left on the ribber. If you do, you'll strip your knitting off the

ribber! The P carriage's second function is to strip the stitches off the main bed every time the main and ribber carriages are at the left. To do this, you run the carriage across the main bed from left to right and back again. The knitting sequence after the memory row

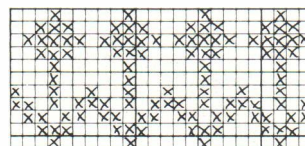


Fig. 1 Pattern punched out for single bed Fair Isle

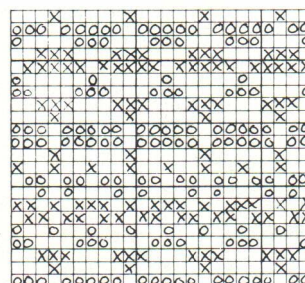


Fig. 2 Pattern punched out for double jacquard
x = punched hole on positive row
o = punched hole on negative row

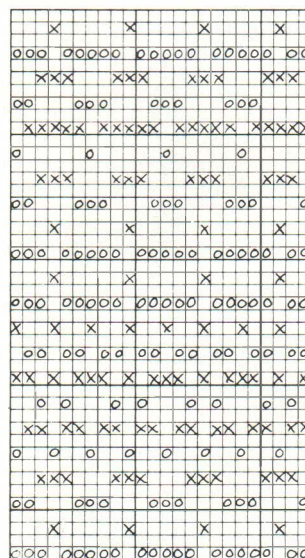


Fig. 3 Pattern punched out for half Milano
x = punched hole on positive row
o = punched hole on negative row

FIG. 4: CARRIAGE SETTINGS FOR DOUBLE JACQUARD

KNITMASTER		
Main carriage	Cam lever	S or SJ (electronic)
	Side levers	▽ (punchcard only)
Ribber	Set levers	1
	Pick knob	←
(SRP60 ONLY)	Auto set	1
(SRP60 ONLY)	Driving cam for auto set	Not used
BROTHER		
Main carriage	Part buttons	In
	Change knob	KC
Ribber	Cam levers	N
	Tucking lever	R
(850 ONLY)	Change knobs	1

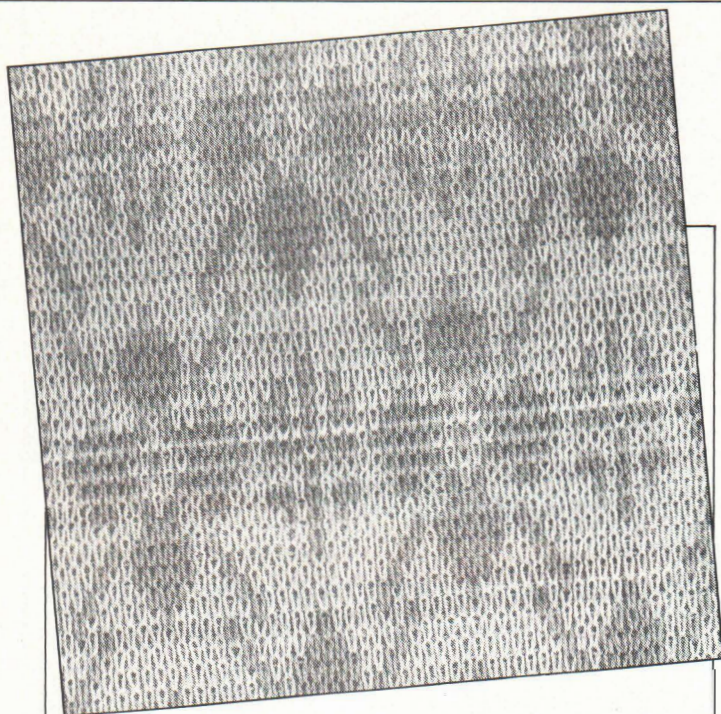


Fig. 5 Half Milano knitted on a Brother electronic using a memorised pattern re-programmed for half Milano

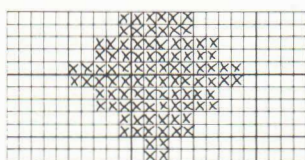


Fig. 6 Diamond pattern punched for single bed Fair Isle

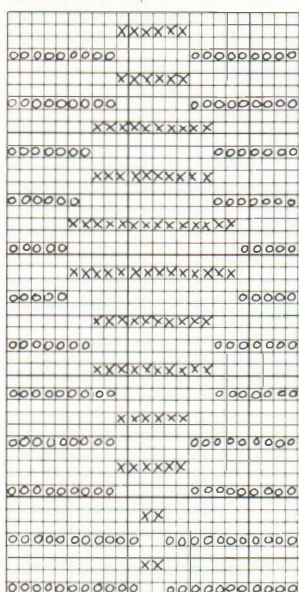


Fig. 7 Diamond pattern punched for half Milano

x = punched hole on positive row
o = punched hole on negative row

Fig. 9 Half pitch



Needle arrangement for pile and drive lace



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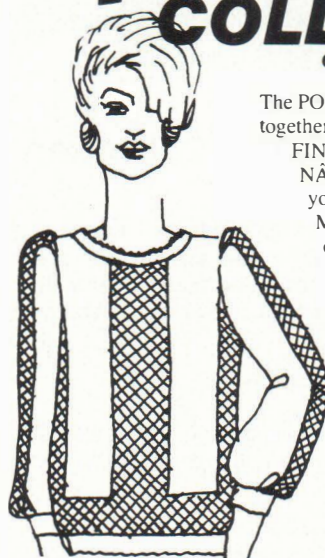
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is: start from the left with the carriages set as for basic double jacquard, and threaded with the main colour in the main ribber feeder, and the fine yarn in the pile feeder. Before knitting the first row, run the P carriage across the ribber from left to right. Knit 1 row. (Every needle on the ribber should knit with both yarns, and the main bed will have the main colour stitches knitted.) Run the P carriage across the ribber from left to right. Knit 1 row right to left. (Only the ribber knits on this row.) Run the P carriage across the main bed from left to right, then right to left. (The main bed stitches are dropped.) Change to the second colour and repeat the cycle.

When going into the colour changer hold the fine yarn to the right to stop it going into the colour changer. Only the yarn in the main ribber feeder is changed. I find it easiest if the fine yarn is threaded through the right hand arm of the yarn brake.

The important thing to notice when knitting this sequence is that the main bed knits on the left to right row; a row is then knitted

on the ribber alone, before stripping off the stitches on the main bed.

You can also knit a multi-coloured drive lace using the same card. Exactly the same sequence is used for knitting drive lace as for pile. The only difference is that there is no yarn in the pile auxiliary feeder. So instead of the dropped stitches forming loops, they make large stitches in the fabric knitted on the ribber.

The Brother 260 ribber can also knit drive lace. Brother call it Drop stitch. It's slightly simpler to knit on the Brother, as their equivalent of the P carriage, the D slider, is used only to drop the stitches on the main bed. So it's used every time the main or ribber carriages are at the left and just one pass from left to right drops the stitches.

With drive lace or drop stitch, it's essential that the main bed stitches are dropped after a row which is knitted on the ribber alone. The ribber row locks the stitches that will be dropped. If you drop the main bed stitches immediately after knitting them,

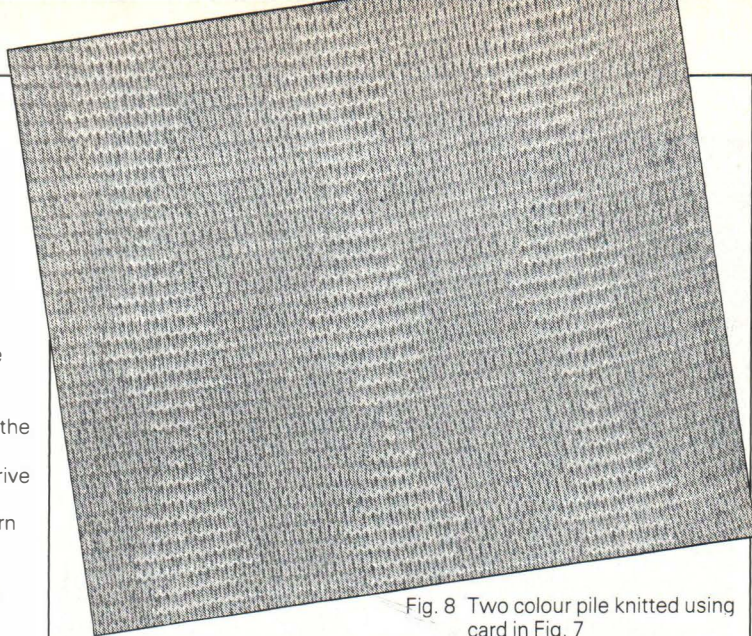


Fig. 8 Two colour pile knitted using card in Fig. 7

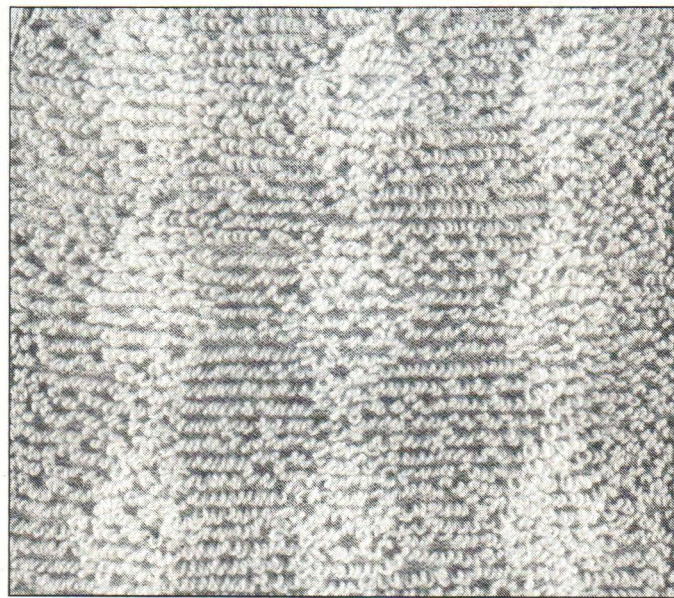


Fig. 10 Two colour drive lace knitted as half Milano and then main bed stitches dropped

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you'll get what looks like messy stocking stitch! (This applies to the basic single colour drive lace as well as to two colour.) Drive lace can be knitted with two, three, or four ply yarn. On the ribber use stocking stitch tension plus one whole number. On the main bed, I prefer stocking stitch tension minus one or two whole numbers, but it's a matter of personal preference. Use the tension that gives you the effect you like.

The same two colour drive lace fabric can be achieved by all machines in a different way, whether they can knit drive lace or not. (Fig. 10.) Simply knit the fabric as for half Milano, but when you reach the end of your knitting drop the stitches on the main bed, and pull down on your knitting so that the stitches run all the way to the bottom. Then cast off the stitches on the ribber bed.

When knitting two colour drive lace this way, you're limited to a fine yarn as all the needles on both beds have stitches on them. You still have to transfer all the stitches to the ribber after knitting the welt, to stop the dropped stitches running down right

through the welt. If you have stitches to decrease or cast off at the armhole for instance, don't cast off the stitches on the main bed, just drop them and put the needles out of work. The stitches on the ribber are cast off in the usual way.

By the way, this method of knitting drive lace is not suitable for the usual single colour drive lace. However, for two colour I think the result is better than the normal way. The fabric forms ridges which, as they are formed when you've finished knitting (when done this way), are less flattened by the effect of the weights.

The fabric is an open one, but might make a nice lightweight top for a cool summer evening. That's looking ahead!

I'm not sure whether this month I've been writing about double jacquard variations, or pile and drive lace. It just shows that all knitting is inter-related - you can't separate fabrics firmly into separate compartments.

All that remains to be said now is "Happy Christmas" to you all, and I hope you find some time for knitting!

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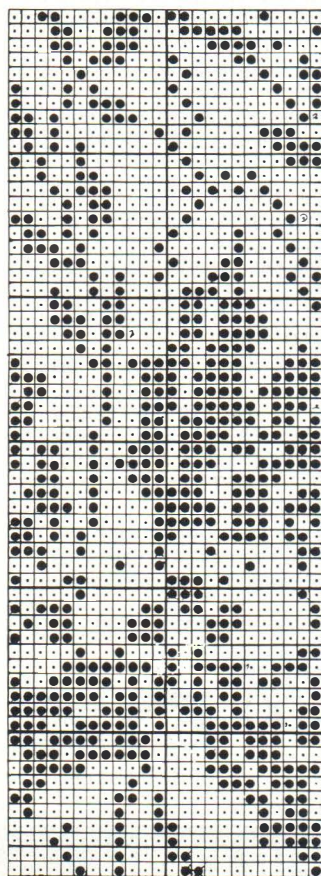
LIRIS BISHOP SPECIAL

The month of December always brings the Christmas season to mind regarding subject matter for design, so I have created two border patterns which I hope will be useful for the whole winter season, as well as for those last minute Christmas presents!

Both the 'holly' and 'landscape' designs have short 'floats' on the back of the fabric, so they are suitable for all the family. They can be used separately, together, or in combination with any other seasonal designs.

YARNS AND COLOURS

For the 'holly' border I like the traditional colours of white background, rich green for the holly and tan (rather than bright red) for the berries. This design also works well with a black or dark background if preferred, but remember to use a lighter shade of green. For the 'landscape' border, use white and black, navy or other dark colour. Yarns like 'chenille' are excellent for the white yarn as they have the texture and look of 'snow'.



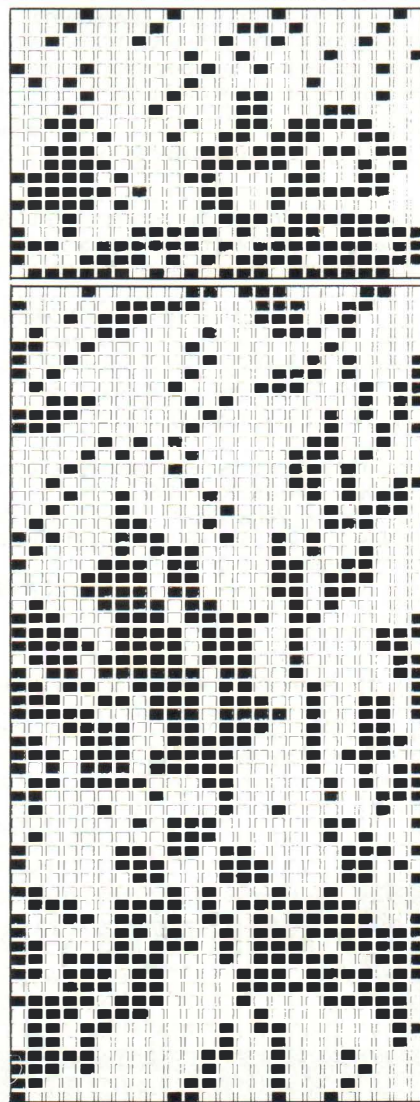
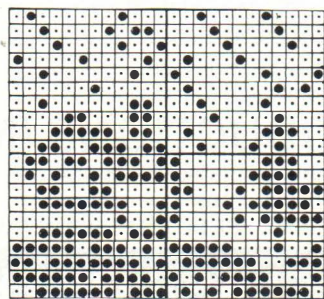
LANDSCAPE BORDER

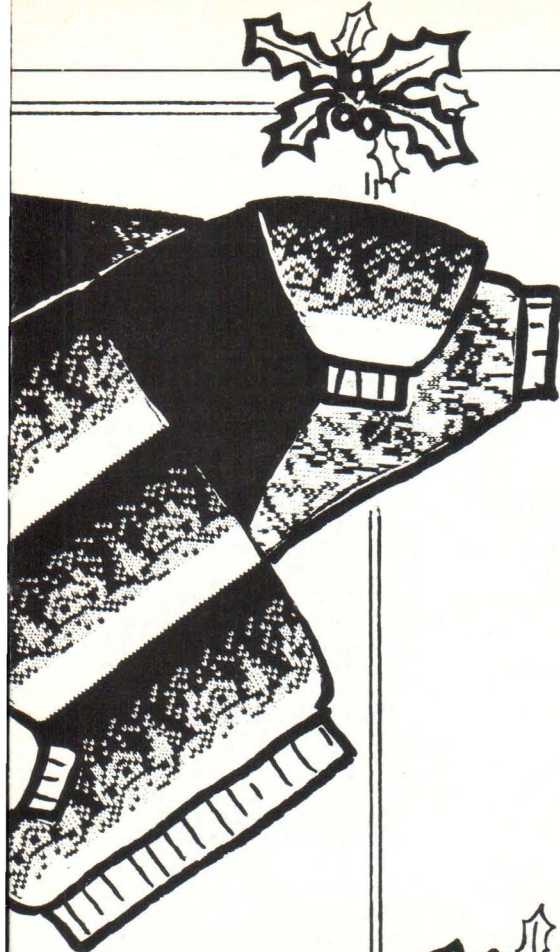
Knit welts and some plain rows in white. Remove white yarn from yarn feeder. Knit card (20 rows) in Fair Isle, with black in feeder 1, white in feeder 2. Continue in black. To repeat border (as illustrated) –

* Knit 10 rows plain white. Remove white from yarn feeder. Knit card in Fair Isle with black in feeder 1, white in feeder 2. Knit 10 rows in plain black. Repeat from * reversing direction of card (that is, 'mirror') on alternate repeats.

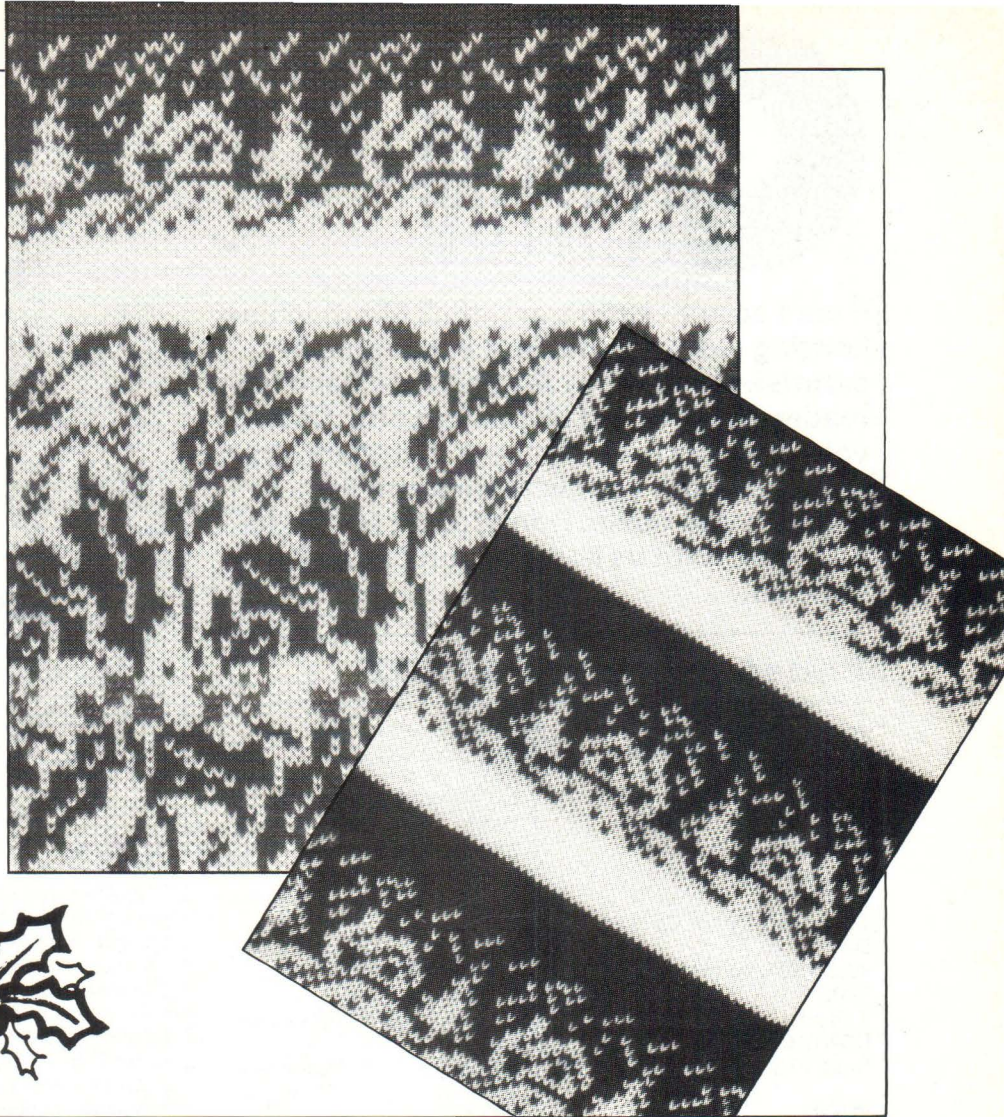
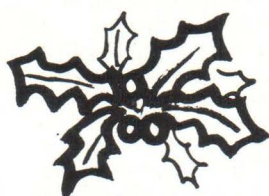
HOLLY BORDER

Knit welts and so on in white. Starting at row 1 of card, knit in Fair Isle as follows:-
Rows 1-16 = white in feeder 1, green in feeder 2.
Rows 17-21 = white in feeder 1, tan in feeder 2.
Rows 22-60 = white in feeder 1, green in feeder 2.
Continue in plain white.





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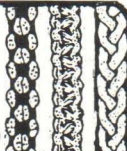
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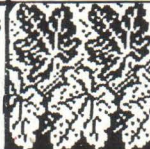
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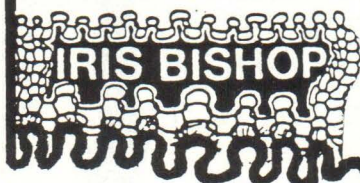


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Edited by Sue Watson

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DAY:
Wednesday (fortnightly)
TIME:
7.30 pm
CONTACT:
Mrs E M Schaeffer, 0543 571008

TOWN:
HILLINGDON
CLUB:
Natty Knitters
VENUE:
Member's home
DAY:
Tuesday (monthly)
TIME:
8 pm - 10 pm
CONTACT:
Phone either 081-573 1054 or 0895 55505

TOWN:
BASINGSTOKE
CLUB:
Basingstoke Machine Knitting Circle

VENUE:
Old Basing Village Hall
DAY:
Second Monday (monthly)
TIME:
7.30 pm - 9.30 pm
CONTACT:
Mrs Wendy Taviner, 0256 464642

TOWN:
ABERGAVERN
CLUB:
Marion's Machine Knits
VENUE:
Marion's shop, 37 Frogmore Street
DAY:
Monday (advanced)
Wednesday (beginners)
both weekly
TIME:
7 pm - 9 pm
CONTACT:
Marion Jones, 0873 7179

TOWN:
HASLINGTON (Nr. CREWE)
CLUB:
Haslington Machine Knitters
VENUE:
St Andrews Schoolrooms, Crewe Rd, Haslington
DAY:
Second and fourth Monday (monthly)

TIME
7.30 pm - 9.30 pm
CONTACT:
Mrs Chris Cooper, 0270 582187
or Mrs Anne Munkemann, 0270 581159

TOWN:
LONGTON (Nr. PRESTON)
CLUB:
Longton Knitting Club
VENUE:
Women's Institute Hall, School Lane, Longton
DAY:
Second Monday (monthly)
TIME:
1 pm - 3 pm
CONTACT:
Joyce, 0772 612864

HOVE

Dianne Bunyan would like to remind everyone that the Davigdor Machine Knitting Club has recommenced its weekly Tuesday meetings for the Autumn term at the Connaught Adult Education Centre in Hove. The club has chosen to support the children of Romania for this year's annual competition in which members are invited to knit hats, scarves and jumpers. Knitwear Designer Mary Dowse is invited to judge the competition, and Dianne tells us that Mary is also on the club's list of guest speakers for this term.

If you would like to find out further details of the Davigdor Machine Knitting Club, why not phone Dianne for a chat on 0273 727959.

GREAT MOULTON

Great Moulton Village Hall is the venue for a machine knitting club

near Norwich. The club was previously called the "Rare Knitters" until a few months ago when members decided to change the name to "Yarners". Meetings begin at 8.00 pm on the second and fourth Mondays of the month and the Club Organiser is Barbara Luker who can give details of club activities to anybody who gives her a ring on 037977 355.

Barbara would like us to print the correct club address as there has been some confusion in the past, so, all club correspondence should be sent to: Ponderosa, 40 Station Road, Aslacton, Norwich, Norfolk NR15 2DU.

EDINBURGH

We've heard from the Silverknowes Machine Knitting Club in Edinburgh that they have three new committee members:

Chairperson: Mrs Ruth Armstrong. Telephone: 031-337 0825.

Vice Chairperson: Mrs Doreen McGuinness. Telephone 031-664 2258

Secretary: Mrs Evelyn McBride. Telephone: 031-336 3280.

Club members meet on the first Tuesday evening of each month at Blackhall Primary School. Contact any of the above numbers if you are interested in finding out more about the club.

FAZAKERLEY

A change of committee for the Sherwoods Knitting Club, Fazakerley, Liverpool, with Mrs Doreen Blazey taking over from Mrs Doreen McKinley as Chairman and Mrs Ann Sullivan as

The Woolleys

by Doug Baker



Secretary. Ann has written to us to ask for help and ideas regarding demonstrators and guest speakers, so if anyone would like to get in touch with her the number is 051-526 8758.

HYTHE

The Waterside Machine Knitting Club has a new Secretary – Jacquie Trim, who has taken over from Mrs A Pringle.

Correspondence and club enquiries should be made to Jacquie at 4 Atheling Road, Hythe, Hampshire SO4 6BR.

WALSALL

A change of venue for the Park Hall Machine Knitters Club which now meets in the Memorial Hall, Chapel Lane, Great Barr, Birmingham (previously at Park Hall School, Walsall). Meetings are held on the second and fourth Thursdays of the month from 7.15 pm to 9.15 pm. All correspondence should be sent to 94 Park Hall Road, Walsall, West Midlands WS5 3HS. Further information on club activities can be obtained from Club Organiser Mrs Eileen Mosely on 021-357 1976.

MORETON

If you are within reach of Moreton, Wirral, and would like to join a friendly machine knitting club where you can share ideas and problems as well as enjoy the odd trip out to knitting exhibitions and yarn warehouses, you will find the Lingham Machine Knitters an ideal way to get together. One of the organisers, Barbara Brockbank, tells us that new members would be welcome whether they have old, new or even no machine at all!

Club meetings take place every Tuesday evening from 7.30 pm to 9.30 pm at the Moreton Community Association, Lingham School, Townmeadow Lane. Barbara herself has no telephone but anyone who is interested can contact Olive Hayes, the other organiser, whose number is 051-677 6019.

SOUTHAMPTON

A new club has been started in the Bitterne area of Southampton called the Bitterne Machine Knitting Club. Organiser, Mrs Bonita Dunford, uses her own home as a venue for club meetings but hopes to hire a hall

for meeting purposes just as soon as she has gathered enough members together. Meetings are held on every third Wednesday evening of the month at 7.30 pm.

Bonita would like to hear from anyone who is willing to share ideas on how to run a successful club and, of course, from anyone who would like details of club membership. Bonita's phone number is 0703 474870.

CALNE

The Calne Machine Knitting Club in Wiltshire is a small, friendly group of around ten members who meet in each other's homes every fortnight for a "knitting natter" to swap ideas and plan future outings to shows and knitting exhibitions (this is done whilst enjoying coffee and biscuits!). They also have a technique demonstration at each session and sometimes undertake a small amount of homework which is brought back (successful or otherwise) to the following meeting so that efforts can be displayed and discussed!

Jean Bulmer, organiser of the club, works in The John Bentley Comprehensive School in Calne, and tells us that during the Summer term of this year she had the opportunity to run a machine knitting class for pupils. This non-curricular subject was one out of fifty choices which pupils could make as part of an "enrichment" programme, taking up one hour per week. Jean says that one of her pupils, Sharon, successfully designed and knitted a sweater for part of her GCSE Textile exam from the basic techniques learnt in class, even though she had never used a knitting machine before.

Congratulations to Sharon and, of course, to Jean who tells us that she is now able to continue the class for the Autumn term!

We do not know if Jean is on the telephone but if you would like to find out more about her knitting club you can write to her at 8 Heron Close, Calne, Wiltshire SN11 8PJ.

My husband cannot determine which is the front of a sweater and which is the back. (I suspect he is not alone in this!) So I embroidered his initial on the inside of the back neckband. I noticed that he was still wearing the sweater back to front. "I thought I had marked the back of that garment," I said. "You did," he explained, "but I thought I would get the back dirty as well as the front before you washed it!"

There's no answer to that, is there? J.L.

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 61 [73] Ns at left and right of centre 0 to WP. 122 [146] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 61 [73] Ns at left and right of centre 0 to WP. 122 [146] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. Using MT, K 9 [11] rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt **. K 162 [170] rows.

SHAPE NECK

Using a length of MC, cast off centre 34 sts. Push 44 [56] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. 36 [48] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 142 [150] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 16 sts. Using nylon cord, K 53 [65] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 36 [48] sts rem. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

13 CHILD'S MUSIC SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Twilley's Galaxia '5'.
2 [2] x 100g balls in red 63 (MC).
1 [1] x 100g ball in Dark Navy 69 (A).
1 [1] x 100g ball in White 50 (B).

GARMENT WEIGHT

Finished garment in first size weighs 205g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Twilleys of Stamford, Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit chest 66 [71-76] cm, 26 [28-30] in.
Actual size 73 [87] cm, 28¾ [34¼] in.
Length to shoulder 42 [44] cm, 16½ [17¼] in.
Sleeve seam 30 [35.5] cm, 11¾ [14] in.

Instructions are written for the smallest size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

33 stitches and 48 rows to 10 cm, 4 in measured over Fair Isle pattern and stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

Wind B into two balls

FAIR ISLE PATTERN

K 1 row A only in feeder 1/A [st st], 4 rows B/A, 1 row A only in feeder 1/A [st st], 4 rows B*/A, 1 row A only in feeder 1/A [st st], 4 rows B/A, 1 row A only in feeder 1/A [st st], 4 rows B/A, 1 row A only in feeder 1/A [st st] and 2 rows MC/A. Lock card on first row. Cont in st st and MC, K 22 (24) rows. Release card and cont in Fair Isle. These 45 [47] rows form pattern.

* Start a second ball of B here.

SLEEVES

Push 66 [68] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 106 [118] sts. K 20 [23] rows. RC shows 120 [148] and work measures 25 [30.5] cm, 9¾ [12] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56

[58] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 [59] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 66 [68] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+5, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 126 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 125 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 8 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st. 126 sts. K 1 row.

ALL MACHINES

With P side facing, pick up 56 sts around back neck and 70 sts around front neck and place on to Ns. Using MT+5, K 1 row. Cast off.

PRESSING

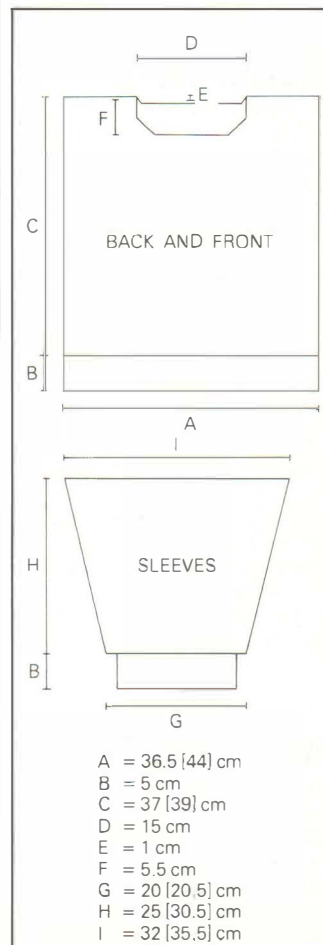
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.





KNITMASTER CORNER

This month Ann ends her current long series of contributions to Knitmaster Corner and is happy to start with a success story. She has enjoyed helping Knitmaster owners and we are sure there are many knitters among you who have been able to make good use of her advice and shared experience.

Ann Taylor

LACE WORK PROBLEMS

Mrs. Jones from Merseyside wrote to me saying her new Zippy de Luxe was marvellous. She then bought a lace carriage, but whenever she attempted lace, no lace holes appeared. Back to the shop she went, lace carriage in hand and after a "repair", still no lace holes. In went her main bed for checking, plus the carriage and a number of needles were renewed. Back home – still no lace pattern. Hence the despairing letter to me.

Giving Mrs. Jones Knitmaster's address and 'phone number, I

hoped for results. Sure enough, two months later I heard that a part on the carriage appears to have been replaced by Knitmaster. A friend had delivered the carriage to them for Mrs. Jones and after repair, Knitmaster returned the carriage to her by an express delivery firm. End results – one very satisfied customer who has repaid her friend's delivery service by making her a lace sweater and cardigan for her holiday! Great news!

I know I have troddon on some toes with my "negative approach" regarding articles containing groans where lace problems have occurred.

Out of the thousands of

Knitmaster machines with lace carriages that have been sold, the proportion of letters with moans is, I admit, very small by comparison. Nevertheless, for those suffering problems, that is no consolation.

Always I have suggested that a mechanic should be consulted and I have sometimes heard that this has been successful – and sometimes not. In one instance the knitter was told she had been reading too many articles!! Let us hope she reads this one, because I suggest if you have a problem with your lace carriage, that you should contact Knitmaster and ask if you may send the carriage to them. Yes, if your guarantee is out of date, you will have to pay, so ask for an estimate and judge that by the cost of an unused lace carriage balefully glaring at you from its box!

LACE CARDS

For those lace carriage owners spurred on by success, there comes the time when they wish to spread their wings. I have had quite a few letters asking if Knitmaster owners can use lace cards from other makes of machines. How to punch out a lace card and how to translate a lace card from another make of machine to a Knitmaster are questions I have also been asked. As always, someone has sorted it all out in a much simpler form than I would be able to do.

I quote a small part from a chapter on lace from Kathleen Kinder's "Techniques in Machine Knitting" (Batsford): "The majority of Brother cards end with two blank rows and it is advisable for Knitmaster owners to stay with these for the purpose of translation. The direction of the arrows on the Brother card need not concern the Knitmaster owner, who must concentrate on transferring holes to a blank card. Lay the Brother card over a Knitmaster blank one, overlapping at the top with two rows of the Brother card. At the bottom you should see two blank rows of the Knitmaster card. If you are copying from a pattern book, begin with two blank rows before copying the holes on to the card with pencilled rings. Check that two blank rows separate each sequence before you punch. On completion, mark the row numbers at the right of the card to show where you remove the yarn for as many transfers as you require".

So there you are. There is a whole chapter on lace in the "Techniques in Machine Knitting" and I have quoted only part of the

item on Fashion Lace. Kathleen also discusses simple lace and there are hints and tips.

On re-reading the chapter, one part reminded me to remind you – the lace carriage needs cleaning and oiling just as much as your main carriage.

Once again I am grateful to Kathleen for providing most of the answers to my knitting queries. I think I have all her books now and a quick glance through the indices usually gets me out of a fix! Mind you, it usually sets me back an hour or so as I re-read something else that catches my eye (stop chuckling, Kathleen!). Seriously though, I have read other explanations for Fashion Lace cards and this explanation is the easiest I have come across.

THREE COLOURS IN A ROW

There has been a small batch of letters concerning three colours in a row slip stitch and there has been a series of really good articles in Knitmaster's own publication on this very subject, including instructions for electronics as well as punchcards. (January 1990 for punchcards.)

PUNCHCARDS

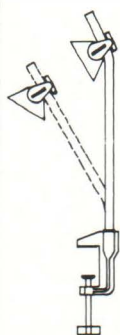
Several letters have asked for information as to where more punchcard designs for Knitmaster machines may be found.

Most punchcard patterns published alongside the knitting patterns in magazines may be used. There are two things to remember before using them: check that they are twenty four stitch repeat cards and check where the first row of the punched pattern starts.

Brother and Toyota cards start at row one, seven rows up from the two rows of punched holes across the base of the card. Knitmaster owners' row one is five rows up, so adjust your punching accordingly.

Looking through the Knitmaster punchcard publications there are so many in each book, you should never want for ideas! Pattern Collection number four has many lace cards as well. One book has a section on one card producing thousands of patterns, and, whilst the instructions are in Japanese, with a bit of care and thought, one can see what the variations are and how they are achieved, such as by a card locked for so many rows on weaving and Fair Isle for example. The books are expensive, but not when you consider the content. Your local

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machine knitting shop probably has them and you can then have a browse and decide. "Harmony" also have a couple of very good punchcard books, including lace patterns for the one action lace carriage.

Someone commented that I had a lot of books on machine knitting – not more than some I know!

When I started machine knitting, there was just one magazine on the subject and no other information unless I returned to the shop from which my husband had bought the machine – a round trip of some 75 miles. As it was a departmental store, I could not 'phone and ask questions, so periodically I arrived with a long list – and stewed for weeks until I could make the journey. The first machine knitting convention, in about 1975, was unbelievable. Two days of absolute bliss with lectures and demonstrations. This, along with Mary Weaver's two books (Knitmaster ribber books) was a revelation and from then on I bought all machine knitting books as they came out and read them many times, cover to cover. I have eased up on the buying over the last five years because there is now so much being published, so I browse and then decide!

I still go to any lectures when I can and still listen to what any knitter has to say on the subject. I listen to beginners who often come up with an easy way of doing something quite by accident, or because they knew of no other way!

I concentrate now on beginners' lessons in a class situation, or privately and can well appreciate the joyful "Oh!" when a problem is solved for someone who has struggled!

I still teach ribber lessons in a small group or privately, but no longer for Adult Education. The growing number required for a class has put paid to that. I teach by following a one hour talk with a one hour demonstration on a machine and the students may have a go if they wish. I take a different Japanese machine to prove that basics can be taught on any make of machine.

When I first taught, some fifteen years ago, students brought their own machines, but we seemed to achieve so little in two hours. Time was taken by setting them up and more time by packing them away, which had to be done early to allow the caretaker to lock up. I soon gave that up and adopted the method I have used ever since. It appears to work, by the results!

PRESSING OR STEAMING

This is quite a controversial question and be it hand or machine knitting, or crochet, everyone has their own idea as to what is best, particularly with man-made fibres.

Whichever you decide on, do it first on your tension swatch and save yourself a lot of heartache and aggro!

NATURAL FIBRES

These include wool, cotton, linen, silk and so on.

I have found without any doubt, all needed to be knitted on a slightly looser tension than the ply would suggest. Wool can expand, even the super wash machine washable variety. Cotton produces a beautiful swatch at the normal tension for the ply – but make the garment at that tension and the first wash will produce a slightly shrunken garment. Therefore, wash and press (using a damp cloth) any natural fibre.

MAN-MADE FIBRES

Here is a minefield of problems for the beginner to wade through! Most labels and knitting instructions say don't iron (correct) but say steam! The question usually arises – how?

The good old two, three or four ply acrylic usually requires nothing at all, even after the washing machine treatment. If you feel that it does, then lightly steam without letting the iron touch the garment and pat and smooth it with your hand if you wish.

The silky yarns are usually used for suits and dresses and light steaming leaves them looking as if they could do with more. Lightly steam a swatch of 100 stitches and 100 rows, then wet a cloth and steam press a similar swatch to see the difference in the finish. It is a matter of personal preference – and mine is for steam pressing. You may have other ideas and here, once again, the choice is yours.

I have used bright acrylic and "card three" tuck stitch then wet steam pressed. Certainly I lost the crunchy look of tuck stitch fabric but I already had a suit like that! The steam pressing gave the fabric an embossed look totally different and very acceptable.

Beware of pressing punch lace if you are using the invisible nylon that can be used for this technique. It can melt and disappear and leave you frustrated and furious. Better by far to use a matching polyester sewing thread – but buy it on a cop – not the small sewing thread reel.

Depending on the punchcard used, a crunchy natural fabric can be your reward.

This is the end of Knitmaster Corner from me – I hope you have enjoyed it all – I have! On to pastures new! You start the New Year with Liz Norton and I for one will look forward to her articles.

Christmas greetings and health and happiness for the New Year – and successful knitting!

WENDY PHILLIPS

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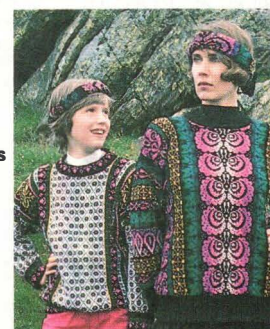
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DEAR ANNE...

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Dear Anne

I am an avid part-time knitter and I do enjoy your magazine, but would love to see more patterns for the Passap Duomatic. As well as the Passap I also own a Brother machine, although I only use it for lace patterns at the moment as I prefer to knit the ribs on the Passap.

I am keen to try some raglan sleeve patterns – and whilst I appreciate that they take longer to knit, I do think that they look far better than drop shoulder styles and feel more comfortable to wear.

On the subject of the Passap machine, do any of your knitters experience problems with dropped stitches at the left side of the machine when doing Fisherman's rib? If so, I have found a simple solution as follows:

After the initial cast on row, with the locks at left, push the first empty needle at left on the front bed into working position. This will not knit, but will pick up a thread of yarn when taking the carriage to the left and then drop it again when knitting back to the right. Don't forget to return

the needle back to non-working position before changing to knit/knit.

I do enjoy your magazine and I also thoroughly enjoy knitting (although my wife does all the sewing up) and I am seriously considering teaching machine knitting when I retire.

Yours sincerely
B. Calder Esq.
Syston, Leicester

How nice to hear that you get so much pleasure out of knitting, Mr Calder – you did not mention whether your wife knits too (perhaps she was your inspiration?) – anyway, the next step is for her to teach you the art of sewing up!!

Dear Anne

The other week I settled down to knit the cover design of the March issue and little did I suspect that trouble lay ahead!

I had, like all well brought up knitters, made a tension swatch both with and without the cables and decided that they were worth the trouble, so off I set. The first cabling row was quite hard to knit and then I remembered a tip I'd been taught – bring the needles holding the cable stitches right forward to help the carriage. Now all went beautifully until, about halfway up the piece, I wasn't sure whether I was due to cable. So I looked at the right side and found to my horror that the cables were knitted in the contrast instead of the main colour! But this hadn't happened on the first cable.

Then the light dawned – my cable needles, pulled out to help the carriage, looked like "selected" needles to the carriage, which therefore duly knitted them in the contrast yarn! So, the moral is:

1. Yes, bring the cable needles

★ STAR LETTER

Dear Anne

Recently I read somewhere that some knitters had only the use of one hand to operate their knitting machine. Perhaps you could find space for this "one-handed" (be it left or right hand) method for casting on. Once tried, it might even be useful to two-handed knitters who have acquired older knitting machines of uncertain age minus instruction manuals!

For single bed models with a tension mast, thread up the mast with the yarn but not the knit carriage, which should be placed at the opposite end of the needlebed to the hand you can use (that is, at right for the left hand and vice versa). Fasten the yarn end to somewhere secure such as the table clamp, this time at the same side as the usable hand.

Make sure that the yarn has a little ease and make an e-wrap cast on over the nearest needle of those selected for work. Next, knit by hand into this first e-wrap. Move to needle two, e-wrap and knit into it by hand and so on across all needles. Unlike normal e-wrap, this method "stays put".

Now thread the yarn into the carriage and knit one row slowly across the needles. Use the cast on comb – not in the normal way – place one hook into each stitch with the wire hooks of the comb facing away from you, hang on the claw weights and carry on knitting.

If you have a ribber attachment you can push it into position after the first row with the knit carriage. Transfer the stitches down on to

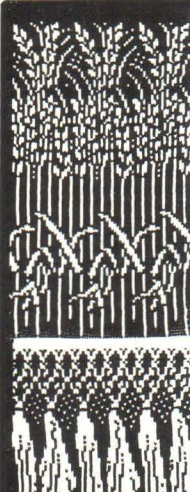
the ribber needles, leaving the comb and claw weights in place to hold the stitches. Connect the ribber and main bed carriages and knit the welt as normal.

Some of you will be thinking "I haven't got a Brother cast on comb" – but don't despair as this accessory can be obtained for a small outlay from any Brother dealer. This worthwhile method for casting on can even be used on the really old machines where you have to lay the yarn over the open needles and then push the carriage across. Once you gain a rhythm for the e-wrap and knitting by hand, you will find that you can create a nice even and firm edge. Remember not to hold the yarn too tightly or it will snap or bend your needles out of shape.

I have used this method on both standard and chunky Brother machines and on a Knitmaster over twenty years ago, also on a second-hand machine. I hope I have explained this clearly as it seems to have taken me longer to write out the instructions than to execute them on my machine – either one or two handed!

Yours sincerely
Daisy G. Viner
Banbury, Oxon

I am sure other readers with this problem will be grateful to Daisy for explaining this technique. Maybe she has some others up her sleeve (left or right!!) which she could tell us about? Either way, her cast-on method takes the star position among this month's letters and wins her £5 plus a year's free subscription.



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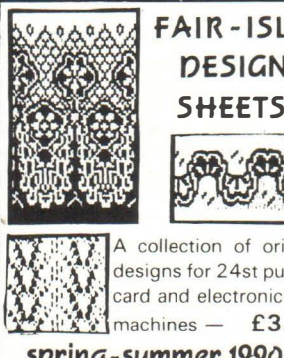


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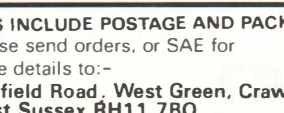
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forward except when using a punchcard or mylar sheet and, 2. Do everything with your swatch which you intend to do with the garment. Hope this might save others from making the same mistake. The corrected knitting looks lovely! Thanks for a most attractive design.

Yours sincerely
Rina Dwyer
Stratford-upon-Avon

Perhaps if you hadn't needed to check your cable rows, Rina, you might have liked the end result anyway! Often, it is through mistakes that new and wonderful patterns are discovered - but we're glad it all turned out as you wanted and that you found the cause of the problem early on.

Dear Anne

I was reading Ann Taylor's comments in the May issue regarding welts for Simulknit and thought I would tell you about my own experimentation. I recently knitted a jacket for my mother using Simulknit and 2-ply lambswool. I decided that a normal welt would detract from the effects of Simulknit and make it look more like a cardigan as opposed to a jacket. After a few trials I came to the conclusion that a hem was needed and this is

what I did:

Using waste yarn, cast on the required number of stitches on the single bed and knit 21 rows ending with the carriage at left. Thread up the main yarn, colour 2 and knit 15 rows, ending with the carriage at right. Set the ribber needles and carriage as for full needle rib. Knit one row to the left. Insert the comb and set the punchcard for the first pattern row. With the main bed carriage set as (C), empty, and the card stop lever on, knit one row to the right to select needles. Rethread coupling with main and second colour as for Simulknit and continue knitting.

The row of holes that are formed in the first row knitted with the ribber do not show on the right side and create a natural fold line. To finish the hem, catch down the first row of stitches in the main yarn and remove the waste knitting.

In conclusion, I can only add to other readers wishes that more might be written specifically about the technique of Simulknit.

Yours sincerely
Helen Macdonald
Dirleton, East Lothian

Thank you Helen for sharing your idea which was obviously a great success and a tip which other readers might like to try.

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BACK

Insert card and lock on first row. Push 79 [87] Ns at left and 80 [88] Ns at right of centre 0 to WP. 159 [175] Ns. Set RC at 000. Using MC cast on by hand and using MT, K 12 rows st st. Set RC at 000. Release card and cont in tuck st patt. * K 464 rows. RC shows 465 and work measures 80 cm, 31½ in. Place marker at each end. K 140 rows. RC shows 605 and work measures 104 cm, 41 in.

SHAPE SHOULDERS

Cast off 49 [57] sts at beg of next 2 rows. Cast off rem 61 sts.

POCKET LINING

Using MC, cast on 30 sts by hand. Set RC at 000. Using MT+1, K 40 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 394 rows. **FRONT OPENING**

Note patt row on card. Using a length of MC, cast off centre 7 sts. Using nylon cord, K 76 [84] sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 70 rows. Place marker at left edge. K 24 rows. **PLACE POCKET LINING**

Counting from right edge, slip sts 16 to 45 inclusive on to a st holder. 30 sts. With P side of pocket lining facing, replace sts of last row worked in MC on to empty Ns. Unravel WY. K 93 rows.

SHAPE NECK

* Cast off 8 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows. 49 [57] sts. K 8 rows. Cast off *. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. K 70 rows. Place marker at right edge. K 118 rows.

SHAPE NECK

Finish to correspond with first side from * to * reversing shapings.

RIGHT SIDE SLEEVE PANELS

Push 18 Ns at left and 19 Ns at right of centre 0 to WP. 37 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in tuck st patt. Shape side by inc 1 st at right edge of every 6th row until there are 45 sts, then on every foll 7th row until there are 73 sts. K 6 rows. RC shows 251 and work measures 43 cm, 17 in. Cast off.

14 TUCK STITCH DRESS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber and colour changer (if available).

MATERIALS

Denys Brunton De-Lux 4-ply.
1 [1] × 400g cones in Burgundy (MC).
1 [1] × 400g cone in Cream (C).
6 buttons.
Stitch holder

GARMENT WEIGHT

Finished garment in first size weighs 550g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer yarns, Moorland Mills, Law Street, Bradford Road, Checkheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 105 [115] cm, 41¼ [45¼] in.
Knitted length to back neck 104 cm, 41 in.
Sleeve seam 49 cm, 19¼ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 58 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

We used Toyota card 165 from Knitting Pattern Book for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

Count Ns in NWP as sts throughout on mock rib.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on 560 machines).

BROTHER ELECTRONIC MACHINES

Position pattern each side of centre 0.

TUCK STITCH PATTERN

K 2 rows C and 2 rows MC. These 4 rows form pattern.

LEFT SIDE SLEEVE PANELS

Work as for right side sleeve panels reversing shapings by reading left edge for right edge.

CENTRE PANELS

Push 25 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and MC, K 172 rows. Place marker at each

end. K 66 [76] rows. Cast off.

CUFFS

Join side panels of sleeves to centre panels up to markers.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 68 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows.

Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

POCKET TOP

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 32 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 11 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 32 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 19 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts from st holder on to Ns inc 2 sts evenly. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 98 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 5 rows. Counting from left edge, make 5 buttonholes over 14th, 15th, 32nd, 33rd, 50th, 51st, 68th, 69th, 86th and 87th sts. K 6 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 98 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 5 rows. Counting from left edge, make 5 buttonholes over 14th, 15th, 32nd, 33rd, 50th, 51st, 68th, 69th, 86th and 87th sts. K 9 rows. Make buttonholes over same sts as before. K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.



TINKERING WITH A TOYOTA

Where did this year go! By the look of the postbag, a lot of you spent it getting to grips with your knitting machine! By now, I hope you are into your Christmas presents.

Here we go then with some more information ready to set you up for the New Year.

Ann Taylor

THE SINGLE BED COLOUR CHANGER

One or two letters have come in about this accessory, mainly to do with the fact that having acquired one, you have found that you have had to remove the ribber in order to use it. Plus the fact that you have to dismantle it once used and replace the ribber!

I thought you might like to know about a small metal bar that is now available that allows one to use the colour changer with the ribber in situ. The bar can be left on when the colour changer is removed if wished. Better still, the bar and the colour changer may both be left on unless all 200 needles are in use, when the colour changer must be removed, but the metal bar can stay.

It is very simple and very easy

to fit, a small diagram comes with it. This part is available from Mrs. W. M. White, telephone 081-464 9695 and is priced at £5.00 plus 35 pence postage and packing. State which machine you have. I am sure this will delight all colour changer owners.

Whilst on the subject – there has been a despondent letter from a knitter having problems actually using the colour changer. A rather unusual query – apparently the yarn becomes tangled and generally everything gets into a right old muddle. Has anyone any ideas on this? Do write in if you have and share the information.

I checked with the Toyota Academy at Bromley and their advice is to attach the colour changer well back so that it does not rock. Check and have a dry run changing the yarns before attempting to knit. Adjust the top tension tighter and use the 'take up springs' for the extra yarns. Some of you will have two take up springs on the yarn mast, some only one – but do use them. If you have only one, then tighten the top tension slightly more on the other side.

THE TOYOTA 787

A lady has a Toyota 787 and found only after buying it that it is now obsolete. Should any of you requiring parts or repairs despair, do contact Toyota at Bromley and ask for their Crayford, Kent depot – you may be lucky there.

Tuition for the 787 is always difficult unless you find a knitter who had one in the past.

The main difference is that the punchcards are punched in reverse to all other twenty four stitch cards for other machines and there is also a pattern system using the punch buttons. The main thing to remember is to put the clutch in when inserting a punchcard into the aperture and to ensure that the metal tag at the rear of the carriage is engaged. I repeat yet again that the Mary Weaver Book of Technology and Patterns has detailed instructions for the Toyota 787 (not for other Toyota machines) and should prove invaluable to you, particularly if you are having trouble finding tuition.

LOOPS

A knitter with loop problems!

These have occurred only on one side of the knitting and the brushes have been checked and are all right. The tension is correct, weights are being used and please do we know of anything else?

The answer is – yes!

I spent a morning going mad (madder than usual, that is) as large loops formed up one side of the knitting (of course it was for someone else that I was knitting at the time). Everything was checked and double checked. I tightened the tension on the mast, checked brushes, you name it – I did it – and still had loops.

Leaving the knitting, I tackled some housework, a sure sign that all was not well!! Somewhere in the back of my mind I recalled something about using emery paper on the sinker plate or feeder – and a 'phone call to a machine knitting shop confirmed that this could be the answer.

Nowhere on the sinker plate edge could I feel any sign of a burr, but I (and my husband) gently rubbed away with emery paper and also smoothed round the feeder entry for good measure. In fear and trepidation I fixed it all up again and started to knit. No more looping! So if all else fails, try this.

DROPPED STITCHES

These can be caused by too loose or too tight a tension, fluffy yarns, or brushes in need of a clean or replacement. Splayed out brushes can cause stitches to be flicked off before you can say "knife". Never pull out the odd bristle, cut it off. You may loosen up all the others if you pull it out. Do use the claw weights in Fair Isle. I tend to knit stocking without weights, but in Fair Isle they keep the edge stitches firm and allow the second yarn to knit more securely.

RIBBER WORK

There seems to have been a few problems with ribber work among some readers. Do remember to use the weights that come with the ribber – I have known people to disregard this! Distribute the weights evenly across the comb. Cast on with tension 0 (or as far past 0 as the dial will go). Insert the comb and knit the circular rows. This is a matter of choice – as to the actual number of rows knitted. Remembering that two passes of the carriage equals one circular row – you may knit one, two or three circular rows as you wish. After this, hang the weights (to hang them before merely pulls down the zig zag row, making it loopy and floppy). Now increase the tension up to that required for the type of yarn being used.

If you want to use Lycra, then use it for the zig zag row and the

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circular rows only. Break it off and continue with the yarn only for the rest of the rib.

Any rib wider than two by two or two by one requires a full needle rib setting (half pitch), with every needle working on both beds according to the number required for the pattern. Knit the zig zag row and the circular rows – now you can set the rib according to the width required, transferring stitches up or down accordingly. It helps to bring all the needles forward after transferring and knit the row – otherwise you may find it rather tight and have the yarn break.

If you try and start off in the rib setting required, say three by three or four by four, you will not succeed.

CIRCULAR KNITTING

Many knitters fail to realise that the setting for sealing or binding off their rib is the same setting as for circular knitting. The big difference is continuing on in circular knitting. First, remember that circular knitting is really stocking stitch knitted on both beds, so one has to achieve a stocking stitch tension, according to the yarn being used.

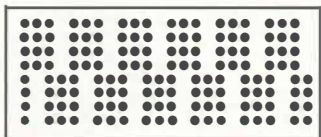
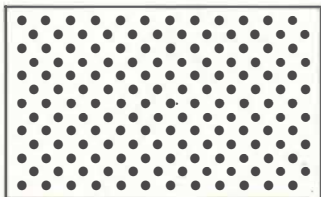
However – here we go again – if one changes straight up to that stocking stitch tension, the carriage will jam. Achieve it in gentle stages, from 0 to one and then to two and so on every circular row and again, remember that for every one circular row, the row counter will show two rows, one pass of the carriage on the main bed and then one on the ribber.

Final ribber thoughts come from questions asked about using punchcards with the ribber.

What actually happens is that the punchcard selects the needles for patterning on the main bed as usual, but produces a lovely and different fabric because the ribber is working.

The Fair Isle cards, of course, are used with Simulknit, but remember that tuck rib can produce some beautiful fabrics. Try the two illustrated below.

Those with twelve stitch repeat machines can produce these cards if they are not in their pack.



Cast on full needle rib using a two or three ply yarn, knit the

circular rows and set for punchcard work on the main bed carriage. Knit one row and the needles are selected on the main bed. Now set for tuck stitch on the main bed, release the card and knit – a tension swatch! Sorry, but you really must. Mark the 40 stitches and 60 rows as usual and when removed from the machine, leave the swatch to rest for at least 24 hours. Remember you have had the ribber weights and the comb on the swatch and it will take longer to recover than a single bed swatch.

Use your charting device to knit a garment and keep the shape simple. The less shaping with ribber work the better.

Knit two backs and do a cut and sew neckline. Knit the sleeves oblong – cast on with waste yarn and knit the wider sleeve straight to the top. Cast on and knit a welt and pick up from the waste yarn at the bottom of the sleeve, doubling up stitches as required on to the welt. Knit one row at tension ten and cast off.

RIBS WITHOUT THE PLEAT EFFECT

Whilst most of us like the look of swishy pleated or ribbed skirts, this does not apply to everyone and even addicts like a change!

A reader complains that however wide a rib she uses, the skirt goes into a full ribbed effect and she would prefer it to stay wide.

The answer lies in putting every needle in work position on the main bed and using a rib setting on the ribber. Remember to set to half pitch. One can then set up various rib settings, the favourite being about one needle working on the ribber and eight not working, but other combinations may be used.

This reader also asks – why do Toyota not make a double bed colour changer? I have no idea but as automatic Simulknit is unique to the Toyota range, they may feel that this is the answer to the float problem, I really have no knowledge on this. Maybe if enough people wrote and asked them, the letters would reach the powers-that-be!

Finally, as far as I am aware, there is no close-knit bar for Toyota ribbers.

Do check that you have the correct ribber for your machine if buying separately, particularly if buying second-hand. I recently had a 'phone call – fortunately – where the knitter proposed buying another make of ribber as she had heard they were good! Please, never use equipment on your machine unless you are sure that it is for that make and model.

Here's to next time round – have a very happy Christmas and New Year.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 185 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 6 rows. Counting from right edge, make a buttonhole over 5th and 6th sts. K 11 rows. Make a buttonhole over same Ns as before. K 6 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 185 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 5 rows. Counting from right edge, make a buttonhole over 5th and 6th sts. Using MT-2, K 9 rows. Make a buttonhole over same sts as before. Using MT-1, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY

when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

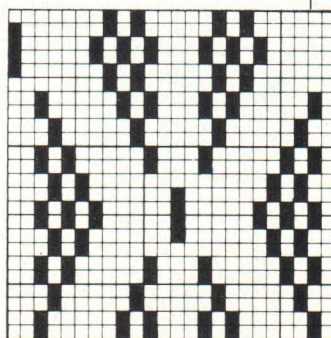
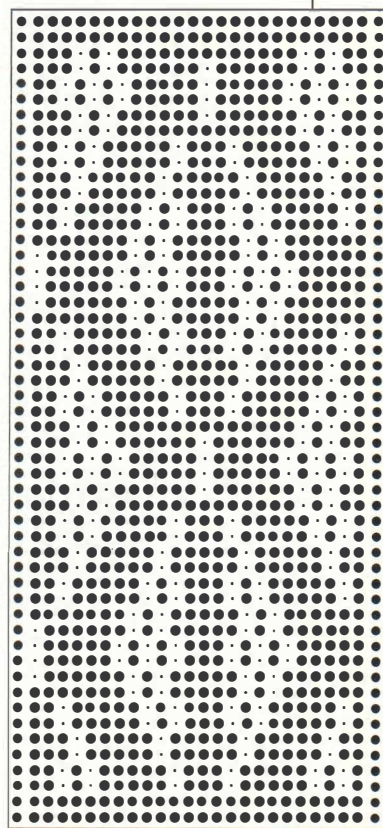
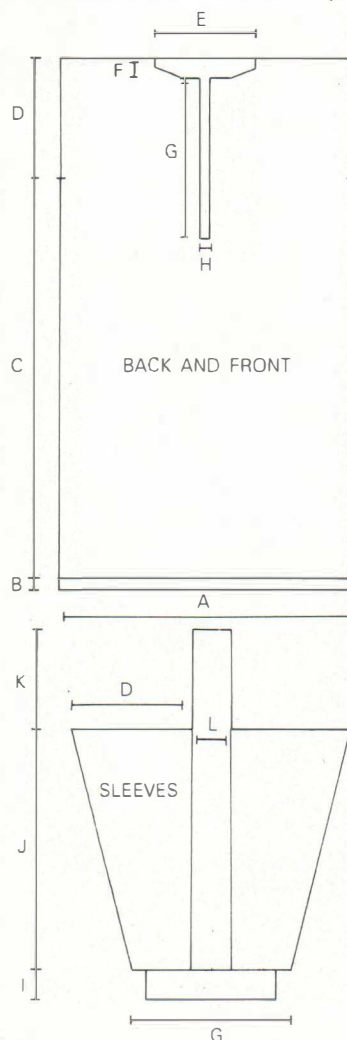
Join sleeve extensions to shoulders. Set in sleeves between markers. Join side and sleeve seams. Catch down sides of pocket top neatly to right side and pocket lining lightly to wrong side. Pin button and buttonhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Lap buttonhole band over button band and catch down. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

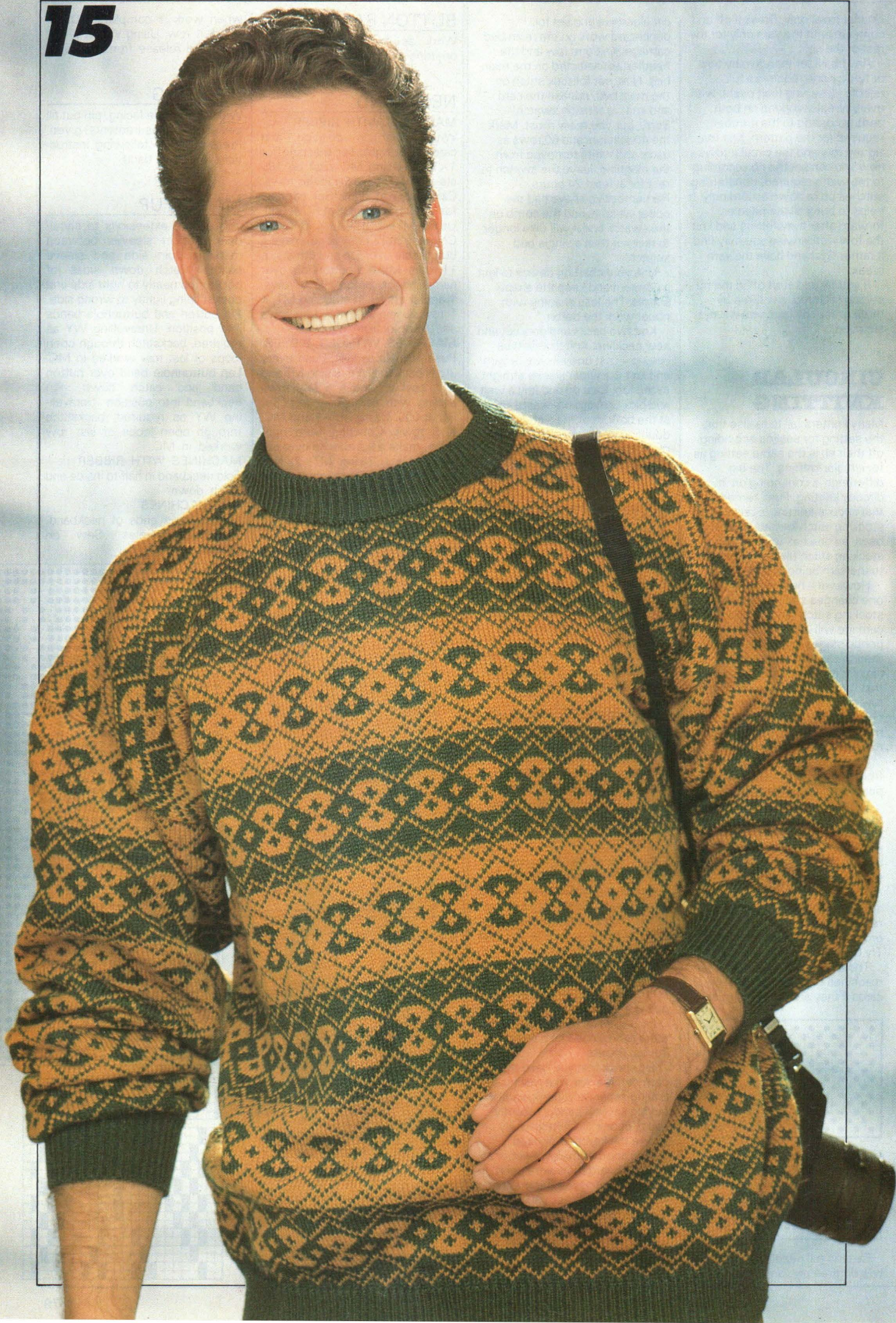
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

ALL MACHINES

Neaten open ends of neckband. Finish buttonholes. Sew on buttons.





15 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply.
1 [1, 1] x 500g cone in Bottle 112 (MC).
1 [1, 1] x 500g cone in Honey 414 (C).

GARMENT WEIGHT

Finished garment in second size weighs 455g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 92-97 [102-107, 112] cm, 36-38 [40-42, 44] in.
Actual size 108 [116, 124] cm, 42½ [45¾, 48¾] in.
Length to shoulder 70.5 cm, 27¾ in.
Sleeve seam 54.5 cm, 21½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 50 [53, 56] Ns at left and right of centre 0 to WP. 100 [106, 112] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. K 3 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 156 [162, 168] sts. K 8 rows. RC shows 175 and work measures 48.5 cm, 19 in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 80 [84, 88] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set

RC at 000. Using MT-6/MT-6, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 80 [83, 86] Ns to WP. Work as for back from * to *.
ALL MACHINES
With P side facing, replace 100 [106, 112] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 154 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 35 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 155 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 9 rows. Using MT-2, K 17

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B**. K 224 rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 32 sts. Using nylon cord, K 69 [75, 81] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll 2 alt rows. 54 [60, 66] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 204 rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 20 sts. Using nylon cord, K 75 [81, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 54 [60, 66] sts rem. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in

rows. Using MT-1, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 154 sts.

ALL MACHINES

With P side facing, pick up 68 sts around back neck and 86 sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

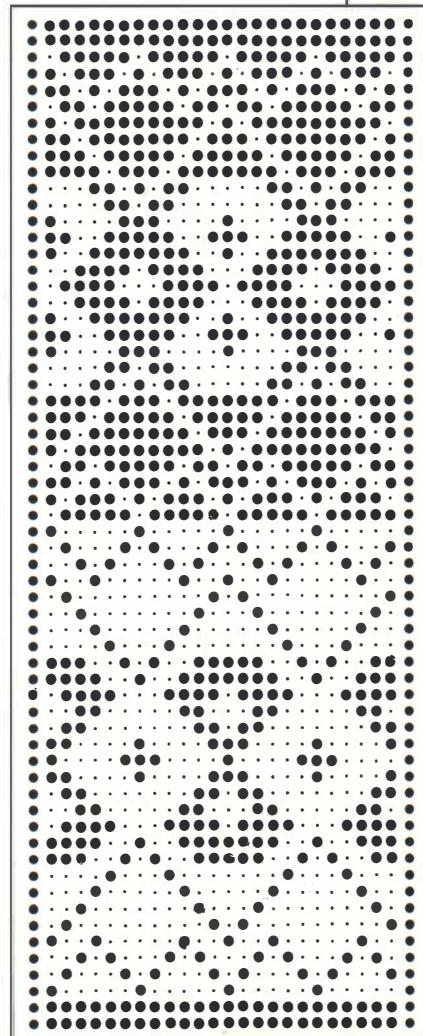
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

84►



BACK

Push 85 [92, 99] Ns at left and right of centre 0 to WP. 170 [184, 198] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt *. K 104 rows. RC shows 106 and work measures 30 cm, 11¾ in.

SHAPE ARMHOLES

Cast off 3 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 152 [166, 180] sts rem. K 87 rows. RC shows 204 and work measures 58 cm, 23 in. Using a length of MC, cast off centre 70 sts. Push 41 [48, 55] Ns at left to HP. Using WY, K a few rows in st over rem sts and release from machine. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 78 rows. 26 rows less have been worked to armhole than on back.

FRONT OPENING

Note patt row on card. Using a length of MC, cast off centre 8 sts. Using nylon cord, K 81 [88, 95] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 26 rows.

SHAPE ARMHOLE

Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg

16 FAIR ISLE SHIRT STYLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Forsell 4-ply Pure New Wool.

1 [1, 1] x 500g cone in Kingcup (MC).

1 [1, 1] x 500g cone in Paprika (A).

1 [1, 1] x 500g cone in Corvette (B).

1 [1, 1] x 500g cone in Willow (C).

5 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 565g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 115 [125, 135] cm, 45¼ [49¼, 53¼] in.

Length to shoulder 64 cm, 25¼ in.

Sleeve seam 47 cm, 18½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

We used card VI-1 for this pattern from the Harmony Guide to Colourful Machine Knitting, and reproduce it courtesy of Lyric Books Ltd., PO Box 152, London NW7 3TF.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

FAIR ISLE PATTERN

K 3 rows MC/B, 2 rows C/B, 7 rows MC/A, 2 rows MC only [st st], 2 rows MC/B, 1 row A/B, 2 rows A only [st st], 1 row C/A, 9 rows B/A, 1 row C/A, 2 rows A only [st st], 1 row A/B, 2 rows MC/B, 2 rows MC only [st st], 7 rows MC/A, 2 rows C/B and 4 rows MC/B. These 50 rows form pattern.

of next and every foll alt row until 72 [79, 86] sts rem. K 52 rows.

SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 41 [48, 55] sts rem. K 2 rows.

Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 39 Ns at left and right of centre to WP. 78 Ns. Insert card and lock on 15th row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows. Release card and cont in Fair Isle patt (starting with 15th row). Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 118 sts, then on every foll 4th row until there are 158 sts. K 2 rows. RC shows 144 and work measures 41 cm, 16¼ in.

SHAPE TOP

Cast off 6 sts at beg of next 14 rows and 7 sts at beg of foll 8 rows. Cast off rem 18 sts.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 140 [154, 168] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 32 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 140 [155, 167] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, replace 170 [184, 198] sts at lower edge on to Ns gathering evenly. Using MT, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 59 sts in 1x1 rib. Work as for welt from * to *.

MACHINES WITHOUT RIBBER

Push 59 Ns to WP. Work as for welt from * to *.

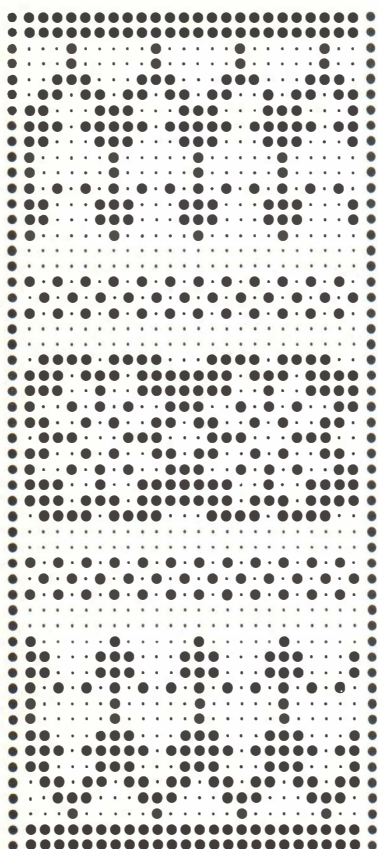
ALL MACHINES

With P side facing, replace 78 sts at lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

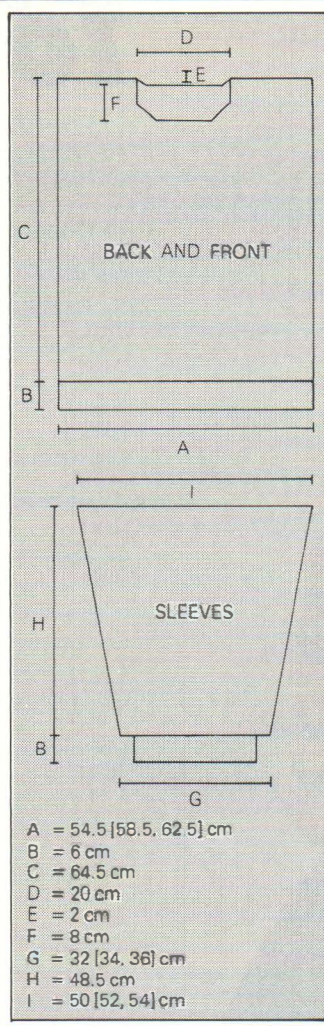
BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 74 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage







for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 8 rows. Counting from left edge, make 5 buttonholes over 5th and 6th, 20th and 21st, 35th and 36th, 50th and 51st, 65th and 66th sts. K 8 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

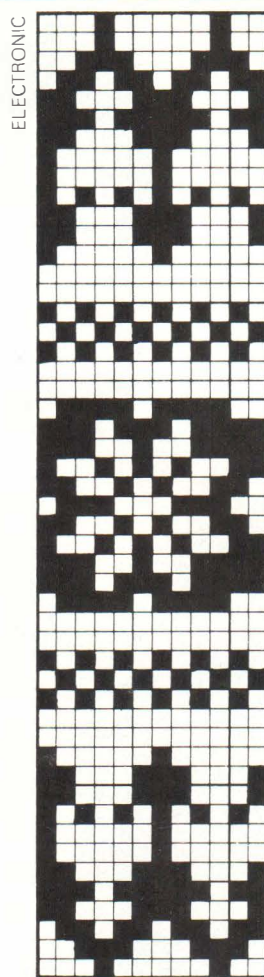
MACHINES WITHOUT RIBBER
 Push 73 Ns to WP. With K side facing, pick up 73 sts along front edge and place on to Ns. Inc 1 st at lower edge. 74 sts. Set RC at 000. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 7 rows. Counting from left edge, make 5 buttonholes over 5th and 6th, 20th and 21st, 35th and 36th, 50th and 51st, 65th and 66th sts. K 13 rows. Make buttonholes over same Ns as before. K 7 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

NECKBAND

MACHINES WITH RIBBER
 With ribber in position and carriage at right, set machine for



1×1 rib. Using MC, cast on 167 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 33 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER
 Push 167 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 7 rows. Using MT-2, K 13 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when

work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 41 [48, 55] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

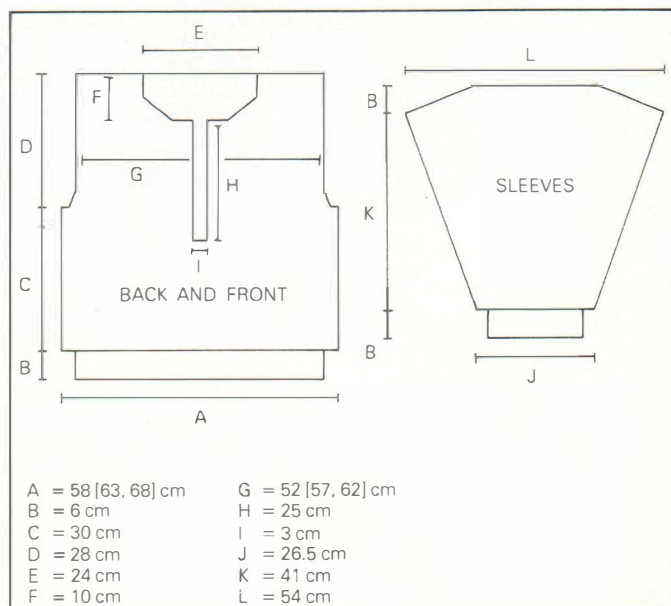
Join side and sleeve seams. Set in sleeves.

MACHINES WITH RIBBER
 Pin button and buttonhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on inside.

MACHINES WITHOUT RIBBER
 Fold button and buttonhole bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

ALL MACHINES

Lap buttonhole band over button band and catch down ends. Neaten open ends of neckband. Finish buttonholes. Sew on buttons.



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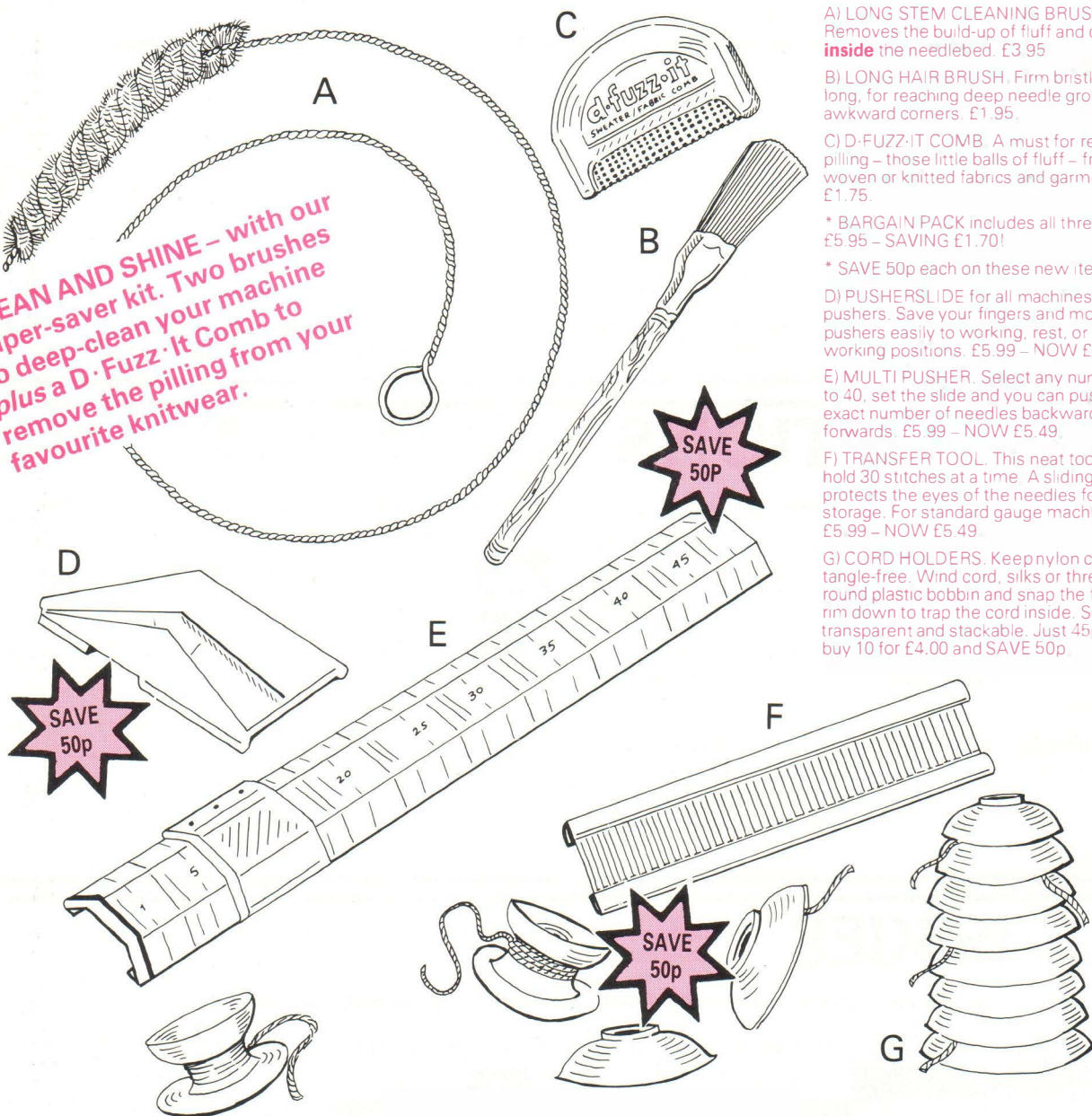
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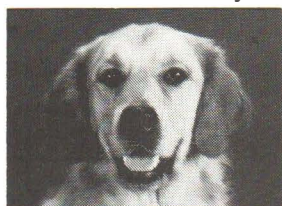
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lace carriage, punch machine, 13
cones of wool. Tilt up, hideaway
cabinet, used once. £450. 0923
245190 (Herts).

KNITMASTER 360K with ribber, lace
and intarsia carriage. Table, manuals,
books and punchcards v.g.c. plus
extras. £395. Hague linker. £100.
02357 2483 (Wantage).

BROTHER KH260, v.g.c., table also
£220. 081-854 3777 (Welling, Kent).

PASSAP DUO 5, manuals, pattern
books, Mary Weaver books. £100.
0753 74361 (Slough).

BROTHER 260 chunky punchcard,
table, ribber, intarsia. £450 vgc.
061-368 7289.

BROTHER 910(II) ELECTRONIC. 850
ribber, table, new Knitleader, 8-way
mast, T/F carriage, lace, linker, loads
wool/books £785. 0747 51527
(Dorset).

PFAFF DUOMATIC 80. Form
computer, Forma U100 Tricofit,
Horn cabinet, punch, Deco cards,
pattern books etc. £900. 021-557
2328.

TOYOTA 901. Tilt table, ribber, lace
carriage, punchcards, manual. £250.
Tilt table £20. 0329 834234 (Hants).

BROTHER KH881 with Knitleader, lace
carriage, punchcards, punch, instruction
manual. Excellent condition
£230. Intarsia carriage KA-2600.
new. £25. 0352 2062 (Clwyd).

TOYOTA 858 with lace carriage,
punchcards, manuals, vgc. £140.
0932 783986 (Sunbury).

TOYOTA KS901 with ribber, lace
carriage, tilt table. Hardly used.
£350. 081-850 2857 (Eltham).

KNITMASTER 700. Features Knit-
dar, intarsia table, wool winder,
ribber, lace attachment. Brand new
£600 ono. Annie 0869 249742
daytime

KNITMASTER FINE GAUGE. Lace
carriage, new ribber, punch, spare
punchcards, radar pattern pack,
stitch pattern book. £395. 081-527
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BROTHER 230 CHUNKY, plus ribber,
vgc. £230. 0932 566708 (Surrey).

FOR SALE

PFAFF DUO 80. Deco, four colour
changer, Form computer, U70
transfer carriage, tuition tapes, many
books. £550. 0202 483542 (Dorset).

PASSAP DUO 80. 4 colour changer,
Deco U70. £300. 0705 412770
(Hampshire).

KNITMASTER/RIBBER. Deknit, col-
our changer, intarsia, transfer
carriages, Radar, punch, manuals.
£350. (0600) 3844 (Monmouth).

TOYOTA KS777. Lace carriage,
instruction books, hardly used.
Bargain £100. 0257 424033.

TOYOTA 901 plus ribber, tilt table,
lace/intarsia carriages, Knit Tracer.
Many extras. £400. 0932 64033
(Surrey).

TOYOTA KS901, lace carriage,
punchcards etc. All unused. £200.
0582 598407 (Luton).

BROTHER KH890 with lace carriage,
ribber, colour changer, transfer
carriage, card puncher and cards.
Rewinder, table light, table,
various books, patterns and
instructions, various wools. Hardly
used. £800. 0934 713374 (Some-
rset).

BROTHER 840, lace carriage, punch,
punchcards, instruction book. £150.
0284 705520 (Suffolk).

BROTHER 230 chunky machine. As
new. Used once. £200 ono. 05436
2875 (Midlands).

BROTHER KH830 with ribber, Knit-
dar, colour changer, linker. £400.
0384 79713 (West Midlands).

SINGER MEMOMATIC standard
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tion. £125. 081-773 4857.

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TOYOTA 858 with ribber, lace
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manuals. Very good condition.
£300. 0473 623685 (Ipswich).

PASSAP DUOMATIC 80, 4-colour
changer, Deco, instruction books,
stand, as new. £600 ono. 0494
30597 (Bucks).

SINGER MEMO II double bed
electronic. Transfer and intarsia
carriages, pattern maker, full
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466761 (Basingstoke).

PFAFF DUOMATIC 80 four colour
changer U.100 Deco form compu-
ter. Excellent condition. £495 ono.
0686 625785 (Powys).

TOYOTA KS901 with ribber, Knit
Tracer, lace carriage, tilt table, wool
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etc. As new. £395. 081-397 1032
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SINGER 2310 ELECTRONIC double bed transfer carriage, wool winder. £375 ono. 0252 628126 (Fleet).

PASSAP DUOMATIC 80 four colour changer, Deco, punchcards, books. £400. 0271 43352

PFAFF DUOMATIC 80, four colour changer, Deco, instruction/pattern books. £450. 0782 279568.

BROTHER KH950, Knitleader plus extra graph, v.g.c., books. £600. 0823 665727 (Somerset).

FOR SALE

KNITMASTER 500 ELECTRONIC. £300. SRP50 ribber. £150. YC colour changer. £35. Linker. £25. Transfer carriage. £25 plus many yarns and accessories. Hundreds of patterns. £500 the lot or offers considered. 0703 265587 (Hants).

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KNITMASTER 700 with Knitradar, intarsia, punchcards. Ribber SRP60N, table, used twice, as new. £525 ono. 0489 584934.

PASSAP DUO 80. Four colour changer. Deco electric motor U80 plus books and punch. £600 ono. 0442 69481.

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TOYOTA KS901. Plus ribber, tracer, tilt table, lace carriage, punchcards, books, extras. As new, boxed. £375. 081-650 3107 (Bromley).

BROTHER KH840. Ribber, table, additional punchcards and books. £350 ono. 0873 831 704 (Gwent).

FOR SALE

BROTHER 836, punchcards, punch, pattern books, intarsia carriage, various tools. Nearly new and new wool. £260. 0223 244012.

PFAFF DUOMATIC 80, motor, four colour, Deco, form computer, U100. £550. 0245 265383 (Chelmsford).

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WANTED

TOYOTA KS901 with ribber wanted. Will buy as a package with any extras. 0394 279088 (Suffolk area).

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A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD.

Please send me _____ pattern(s)
at £2.50 each.

I enclose cheque/PO for _____
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Name _____

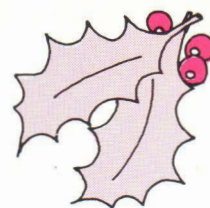
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C O M P E T I T I O N



Bob Daw

Festive Fun

Unravel the rhyming riddles of Bob's Christmas Couplets to WIN an 8-way tension assembly from **B.S.K.**

As if you haven't enough on your plate as the dear old Festive Season presses inexorably closer, this month we're asking you not only to crack the clues but then to arrange the initial letter of each answer by following the numbers in the grid. When you've performed both of these chores, you'll find an alias of this competition's sponsor, B.S.K.

'Course the tension assembly will never replace Roast Turkey and Christmas Food but it sure is a

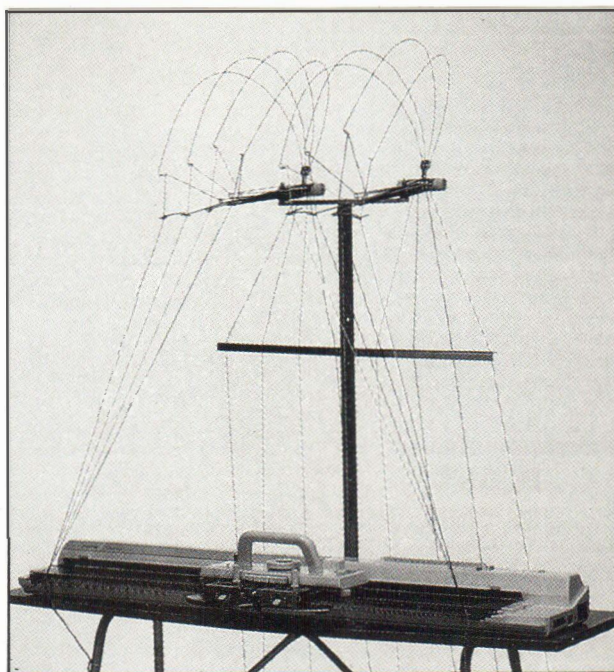
tasty morsel, fit to make the mouth water and to make the lucky winners' "Ho, Ho, Ho" have even merrier resonance – a great boon for times ahead.

My own contribution to assist you in coping with Christmas is to ask our printer to place one letter of each answer in the grid – then to promise that I won't plague you further 'til the New Year.

Happy Christmas and The Condiments of the Seasoning.

This super accessory costs £47.95 and B.S.K. (Bedford Sewing and Knitting Machines Ltd) are presenting one to three lucky readers who will never again have to suffer tangled yarns – except Bob Daw's, of course!

The special advantage of this mast is that it take up to eight different yarns or colours at a time, making any multi-colour knitting – Fair Isle, intarsia, motifs – faster and simpler. You can find out more about the latest machine knitting goods and services available from B.S.K. on page 7, but for your chance to win one of these prizes, read on . . .



CHRISTMAS COUPLETS

Follow the letters we give you in rhyme.

Swap initials for numbers he's due at this time.

'Tis a name you all know – stares your right in the eyes.

Get cracking and swapping – win the sponsor's Yule prize.

- A. This kind of night the carol goes
B. At the top of the tree one often glows
G. Parent's sisters at your Christmas 'do'
C. Their brothers, of course, are welcome too
D. The crying sound the cattle made
H. A child's favourite store – with treasures displayed
I. More than one watched the flock that night
E. They illumined the sky with a Heavenly light
F. On sale in the shops the calendars with doors
J. Whence Mary had travelled for Rome's census laws.

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to December Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 31st December

1990. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first three correct entries drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

A	10		I				
B	6			N			
C	9				L		
D	7					N	
E	2						S
F	5					N	
G	8				T		
H	4			Y			
I	1		H				
J	3	N					



THE ZANDRA RHODES COLLECTION BY BROTHER

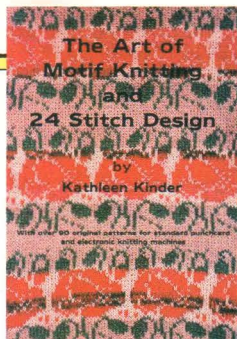
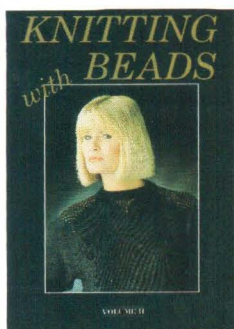
£4.95

Here are patterns for 15 stunning outfits by Zandra Rhodes – one of Britain's top designers. Beautiful, dateless and completely original – to buy clothes like this would cost a fortune, this is your chance to make them at a fraction of the cost. Designed to make full use of facilities available to Brother machine knitters there are patterns for dresses, sweaters and suits for both day and evening wear. Each pattern is illustrated in full colour with complete instructions, diagrams, graphs and punchcards.

KNITTING WITH BEADS

Vol. II
£3.99

This second book in the series gives a basic round neck sweater pattern with sleeves set into a dropped shoulder line and then gives you 24 different beaded versions. There are Fair Isle patterns and lacy stitches, single motifs or all-over designs. Lots of ideas here whether you want a sprinkling or a shower of beads and they include 10 patterns for accessories – beaded hats, bags and belts to make your evenings sparkle or to give to friends. All the designs are photographed in colour and there are clear instructions on how to knit with beads.



THE ART OF MOTIF KNITTING AND 24 STITCH DESIGN

By Kathleen Kinder

£6.95

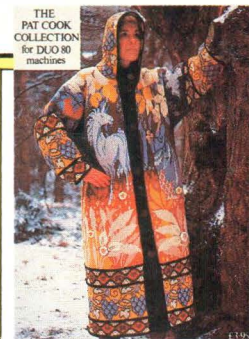
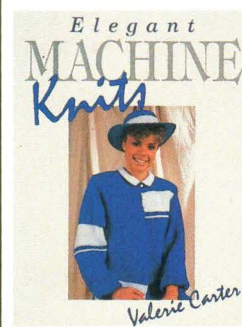
Everything you need to know about motif knitting from a well-known expert. Kathleen Kinder takes the reader clearly through all the stages of designing and knitting their own motifs: ideas for choosing a subject, transferring it onto a punchcard, repeat patterns, positioning on a garment, background design, colours and colour changing. Plus 90 original patterns featuring a wide range of designs from ballerinas to badgers, acorns to dolphins – each showing a photograph of the knitted fabric and appropriate punchcard.

ELEGANT MACHINE KNITS

By Valerie Carter

£7.95

A whole wardrobe of machine knits at your fingertips. There are 30 patterns for dresses and suits for every season of the year – stylish swirly-skirted summer suits, cosy coats for winter, sophisticated evening wear and elegantly casual clothes for daytime – they're all here. The book includes an introduction on special techniques used, full colour photographs of all the patterns (suitable for leading brands of punchcard machines) and each pattern is illustrated with a black and white photograph, sized pattern piece diagrams, punchcards where appropriate and full, clear instructions.



THE PAT COOK COLLECTION FOR DUO 80 MACHINES

£3.95

Sweaters (for him and her), coats, suits and dresses – this book contains 13 patterns for colourful, eye-catching clothes. The sweaters range from 'hobby' ones – snooker and photography – flowered and textured feminine designs, casual and sophisticated suits and dresses through to a truly stunning 'unicorn' full-length coat. Each of the patterns are photographed in colour and there's a pull-out section of graphs and punchcards to supplement the instructions.

MACHINE KNITTING Monthly BOOK SHELF

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	Knitting with Beads @ £3.99	
	Motif Knitting @ £6.95	
	Elegant Knits @ £7.95	
	Pat Cook Duo 80 @ £3.95	
All prices include P&P		Total

I enclose cheque/PO for £ _____

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Please fill in the appropriate boxes with the items you require and send the coupon to MACHINE KNITTING MONTHLY, 3 BRIDGE AVENUE, MAIDENHEAD, BERKSHIRE SL6 1RR.

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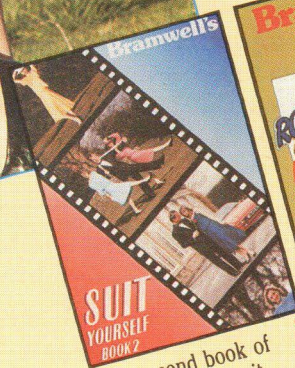
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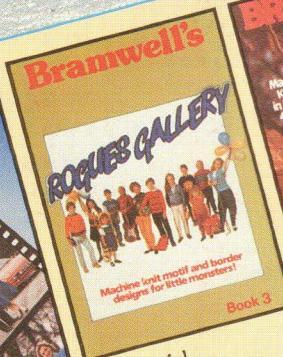
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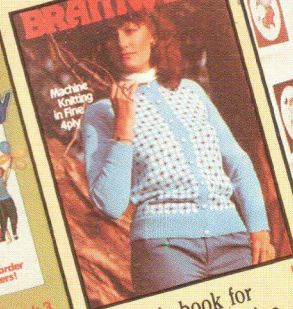
Bramwell are leading UK suppliers of pattern books and coned yarns for machine knitting which are all available at your local stockist. Both the illustrated patterns shown here are from Bramwell's Suit Yourself Book 2.



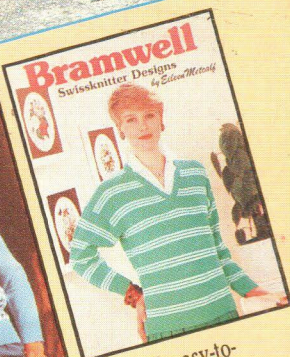
This second book of 20 imaginative suit and dress patterns makes you look and feel great for any occasion. 44 pages, 20 in full colour, complete with punchcards, diagrams and comprehensive instructions



A delightful collection of clever motif and border designs. This successful series of books each has 36 pages in full colour and also contains basic patterns.



The basic book for beginners to machine knitting. The patterns are written in chart form and include all the shapes you need to knit a complete set of classic knitwear for all the family.



These 22 easy-to-follow patterns with very simple shapes are ideal for the inexperienced knitter. Although produced for the Swissknitter machine, the patterns are suitable for most other machines.


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